



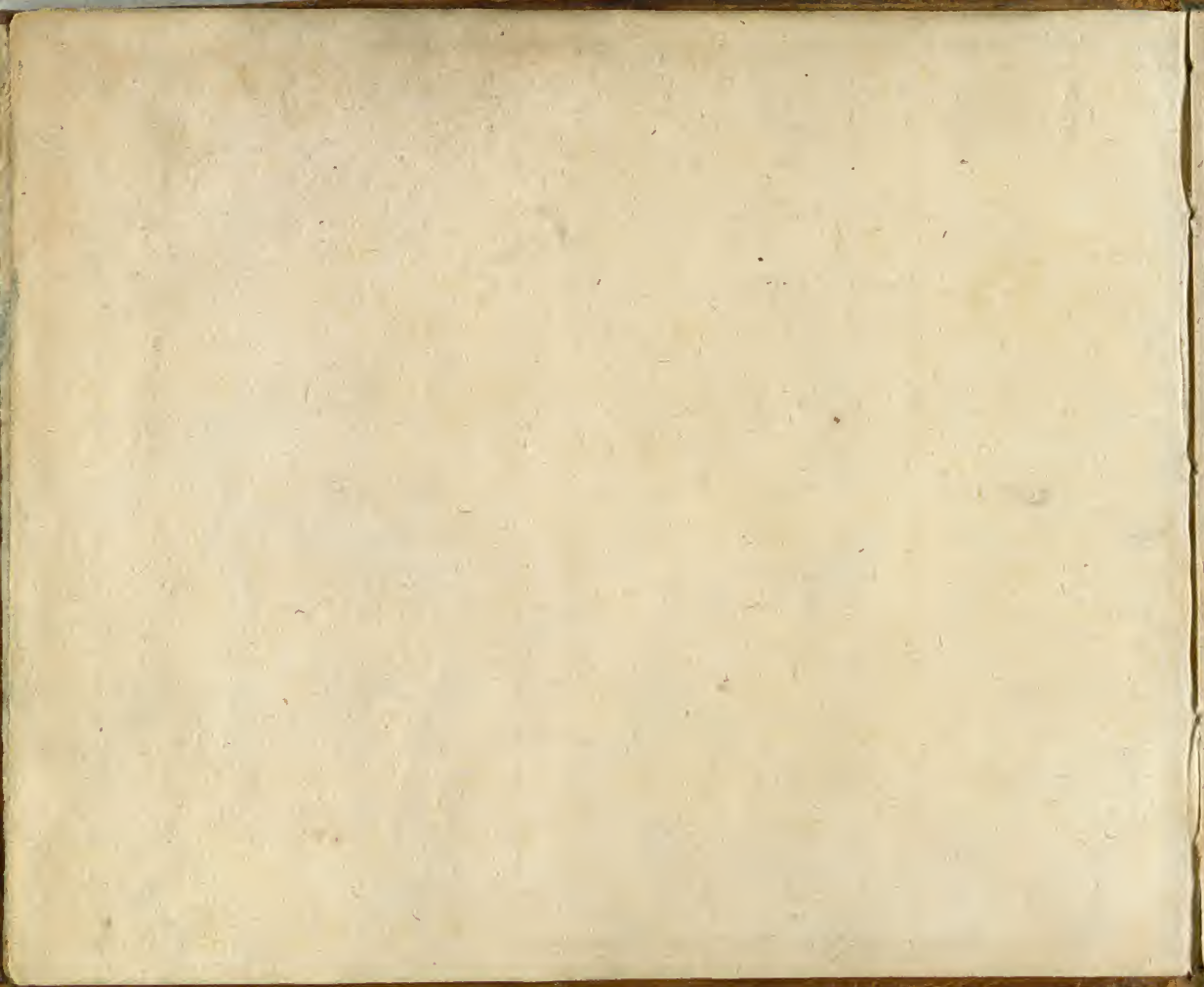
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Box A

1001

rest of Harry Green Aug. 1959

mlu 6311.2630





# BICINIORVM

Libri duo :

QUORUM PRIOR SEPTUAGINTA

NUMERO CONTINET AD SENTENTIAS

*Evangeliorum anniversionum,*

à

SETHO CALVISIO MUSICO

decantata.

*Posterior verò Nonaginta, tam cum textu quàm sine textu, à præstantissimis Musicis concinnata.*

Omnia ad usum Studiosorum sese in hac arte exercentium & oblectantium accomodata & edita.

*Studio & opera ejusdem Auctoris.*

Vox inferior.

LIPSIÆ, Curante JACOBO APHELIO Bibliopol.

Anno M.D.C. XII.





*Prudentissimis, integerrimis & honestis Viris:*

Dn. HIERONYMO BREHMIO, Sena-  
tori Reipubl. Lipsiensis selecto, &c.

ET

Dn. IOHANNI VVERCHAV, Civi ejus-  
dem Reipubl. præcipuo.

*D. D. Patronis, fautoribus & amicis suis,*

S. D. P.



MNES CREATURAS, PRUDENTISSIMI  
& integerrimi Viri, non tantum, quæ vel sensus,  
vel rationis usurpatione excellunt: sed etiam  
quæ his omnino destituuntur, Musicâ affici &  
moveri veteres crediderunt. Inde enim Poëtæ Or-

A 2

pheum



# BICINIORVM

Libri duo :

*QUORUM PRIOR SEPTUAGINTA*

*NUMERO CONTINET AD SENTENTIAS*

*Evangeliorum anniversariorum,*

à

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Vox inferior.

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moveri veteres crediderunt. Inde enim Poëtæ Or-

A 2

pheum

# DEDICATIO.

pheum & alios, quando fides in Cithara blandè impulissent, & vocem simul explicassent, rupes & nemora traxisse faciunt. Et Cicero saxa & solitudines voci respondere. bestias etiam immanes cantu flecti & consistere in oratione pro Archia affirmat. Quæ Virgilius eleganter, ut alia omnia, in Sileno expressit, cum inquit;

*Tum verò in numerum Faunosq; erasq; videres  
Ludere: tum rigidas motare cacumina quercus.  
Nec tantum Phœbo gaudet Parnassia rupes,  
Nec tantum Rhodope miratur & Ismarus Orphea:  
Quantum omnis mundus gaudet cantante Sileno*

Et quidem cur reliquæ res creatæ cantu afficiantur, ratio in obscuro est. Plato quidem hanc afferre non dubitavit, quod cœlestis anima, qua mundus & omnes creaturæ fovetur, ex Musica originē sumserit: Sed quàm verè, ipse viderit. Homines verò Musicā delectari, mirum non est. Nam cum duplex sit

## D E D I C A T I O .

fit voluptas; alia corporis, alia animi, quarum illa sensibus, hæc verò intellectu percipitur, utriusque oblectatio in cantu audito simul sentitur. Auditus enim sonos suaves & blandos, quibus jucundè permulcetur, percipit, & ad animum dimittit: Mens verò numeris delectatur, proportionem notat & judicat. Præclaræ etiam sententiæ, modis & numeris illis Musicis animatæ, ardentius in animos & corda hominum penetrant, & solidius infiguntur. Unde fit, ut qui suum studium in prima ætatis flore in hac arte discenda posuerunt, ab ea nullo modo, vel voluptatibus, vel graviorum rerum laboribus penitus avocari possint: Sed eâ potius, ut laborum suorum condimento, in gravioribus rebus administrandis, & vitæ suæ incommodis tolerandis feliciter utuntur, eam amant, magnifaciunt & in perpetua ejus usurpatione consenscunt. Quod cum & mihi usu veniat, inter alia Musicæ exercitia, insignes hæc Evangeliorum anniversariorum sententias, & a-

# D E D I C A T I O .

mor erga hanc artem inflammatus, & amicorum cohortatio-  
 ne, præcipue Reverendi, & Clarissimi viri D. CORNELII  
 BECCERI, Theologi eximij, cujus memoria sit in benedi-  
 ctione, voce incitatus, binis vocibus decantare volui, tum ut  
 me exercerem, & ut esset quo exercitiores, si libere t, quovis  
 tempore se oblectarent, & meæ disciplinæ commissos in hac  
 arte instituerem. Eas ante decennium, vestro parenti & so-  
 cero, DN. HIERONYMO BREMIO senatori hujus urbis pru-  
 dentissimo, piæ memoriæ, multas ob causas dedicaram, tum  
 imprimis, quod Musicam hanc artem in delicijs haberet,  
 quam ab ineunte ætate didicerat, & in qua exercitatione, usu,  
 judicioque tantum valebat, quantum vix alius, & quod Mu-  
 sicæ deditos charos haberet, omniq; studio & ope eos & sub-  
 levaret & ornaret. Iam vero cum exemplaria illa sint distracta,  
 & ex usu juventutis futurum judicetur, si iterum edantur, non  
 tantum mea illa bicinia iterum sub incudem revocavi: sed &  
præstan-



# D E D I C A T I O .

præstantissimorum artificum in hac arte bicinia selectissima nonaginta numero, tam cum textu, quam sine textu, (quæ artificum scitu fantasie indigitari solent) collegi, & ad usum studiosorum sese canendo oblectantium accomodata, cum meis conjunxi, ut integrum quasi corpus Biciniorum extaret, quod copiâ, varietate & delectu cuilibet satisfacere posset.

Vobis verò, Prudentissimi, & integerrimi Viri, Patronis, fautoribus & amicis meis honorandis eadem jam dedicare volui, quod æquissimum esse censerem, ut munusculum hoc in eadem familia maneret, cui quondam dicatum fuerat, & ut, quemadmodum bonorum Parentis & foci vestri hæredes fuistis: ita hoc etiam munusculum eosdem hæredes sequeretur: tum quod ambo Musicæ studio etiam delectamini, & scholam nostram non tantum favore & benevolentia singulari complectimini; Sed etiam liberalitate & sumtu  
non

DEDICATIO.

non vulgari eandem sublevatis. Officiose igitur à vobis  
peto, ut hoc meum qualecunque studium & operam boni  
consulere, vestro favore comprobare, & benevolentiam,  
qua me meosque fovetis, perpetuam esse velitis. Vos, ve-  
stramque familiam DEO Opt. Max. commendo. Lipsiæ in  
ipsis ferijs Natalitij Christi, Anno 1612.

V. V. A. A.

*Deditus*

*Sethus Calvinus ad D.  
Thomam Cantor.*

*In Bicinia Sacra SETHI CALVESII.*

*Ad Lectorem Epigramma.*



Sacra dum Vocum præsentì cantica libro  
Ulibus eduntur, Lector amice, tuis.  
Ne quid vile putes, autori gratia ut absit,  
Parvum opus, hæc idem nullius artis opus.  
Censura artificum, pro nobis, æqua loquetur,  
Auribus, ut tentes, stabit & illa tuis.  
In sacro labor est, nulla huic lascivia Musa,  
Apertantur gravibus seria verba modis.  
Uttere dum cordi sacra sint, & lude decenter,  
Fomenta invenies, quod pietatis alat.  
Non opus in multos partiri hunc fortè laborem,  
Perficit unius vox tibi juncta Chorum.  
Sic Seraphinorum Symphonica Musa bicentrix,  
Quam pius Amosides auribus hausit, erat.  
Det Deus ut servet rectos Ars nobilis usus;  
Autorem hunc laudi sospiter atq; suæ.

*Vincenius Schmuck S. Theol. D. & Professor.*

*Domi-*

# Dominica prima Adventus.

*Ad Funicum.*



Hosianna in excel. sis, ij. Hosianna in excel-

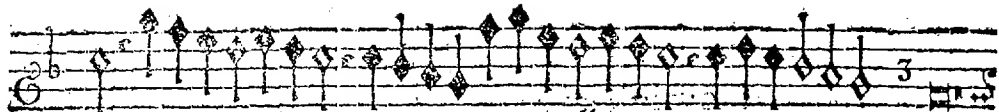
sis, ij. Benedictus, Benedictus qui venit,

Benedictus, ij. ij. Bene-

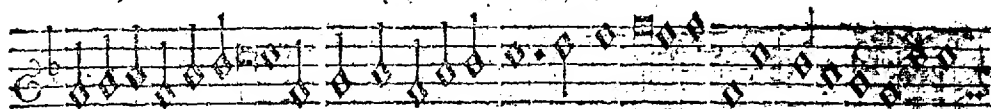
dictus, qui ve nit, in nomine, in nomine Domini ij







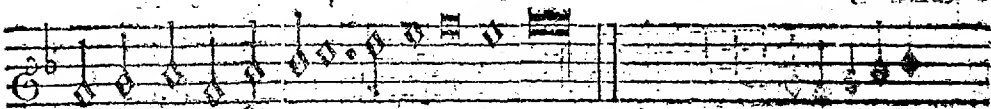
ij. Domini, in nomine, ij. Domini ij.



Hosianna in excelsis

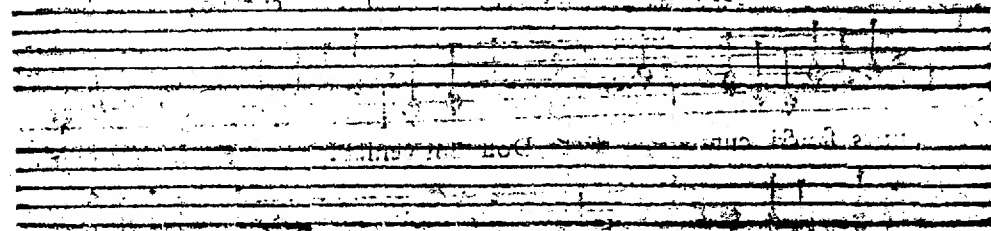
ij.

Hosianna in excelsis.

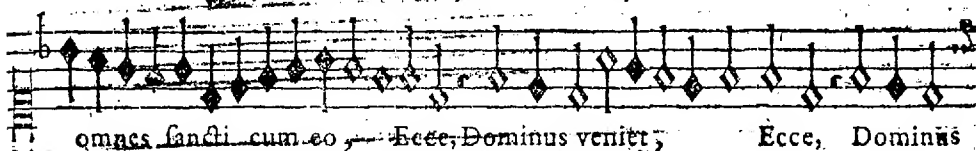


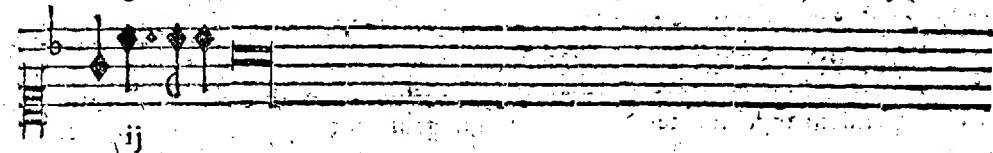
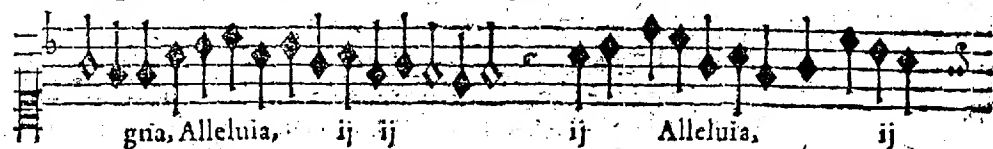
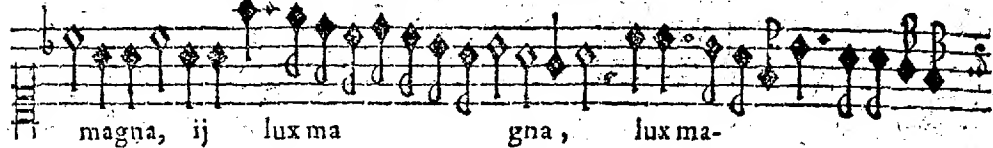
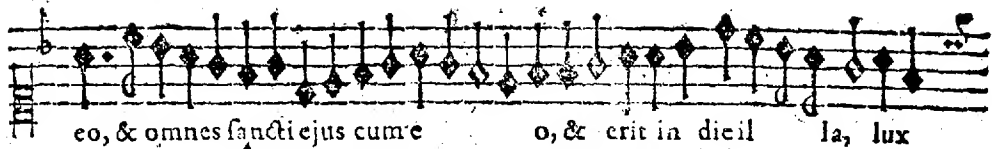
ij.

3. 1211



## Dominicâ Secundâ Adventus.

*Ad Hypojonicum.*



B b

Domini

I I L  
Dominica tertia Adventus.

*Ad Dorian.*



Hic est, de quo scri-

ptum est. Hic est, de quo scri-

ptum est, de quo scriptum est: Ecce ego mitto angelum me um,

ego mitto angelum me

um, angelum me

um, an-

te faci em, ante faciem i j

ante faci-

em,



em ij tuam, qui prapa ratu rus-

est, ij vi am tuam ante te,

ij viam tuam, viam tuam

ante te, an te te.

I I I I.  
Dominica quarta Adventus.

*Ad Dorian.*

Ox clamantis, ij ij clamantis

ij in defer to clamantis in de fer to, ij

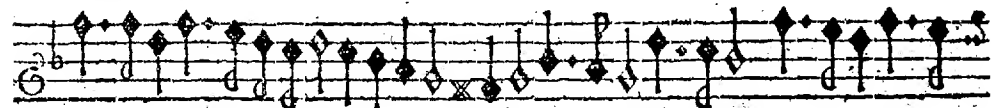
in defer to. Præpa-

rate, Præparate, ij ij. ij. viam Domui,

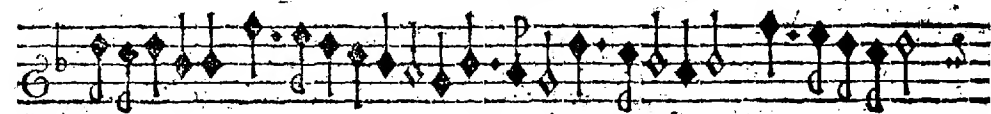
præparate



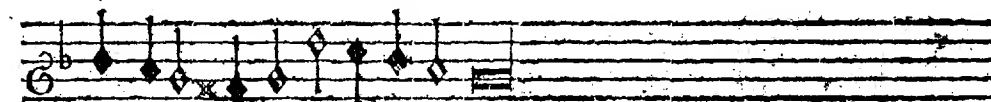
præparate ij ij præparate viam Domino, rectas facite, ij



se mitas e jus, femitas, femitas, ij ij



ij eius, femitas, femitas ejus, se-



mitas ejus, e jus.

ANTHEM

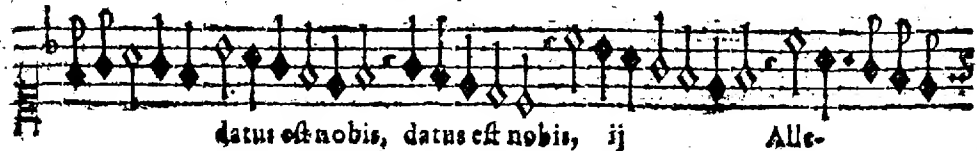
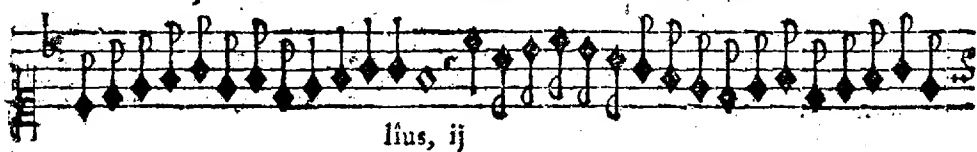
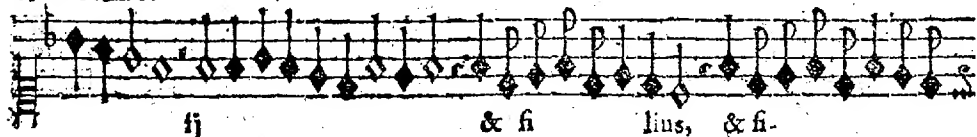
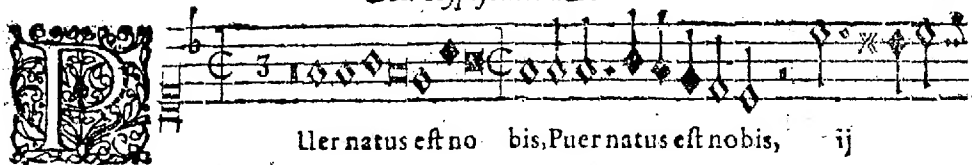
Bb 3-

In Fe-

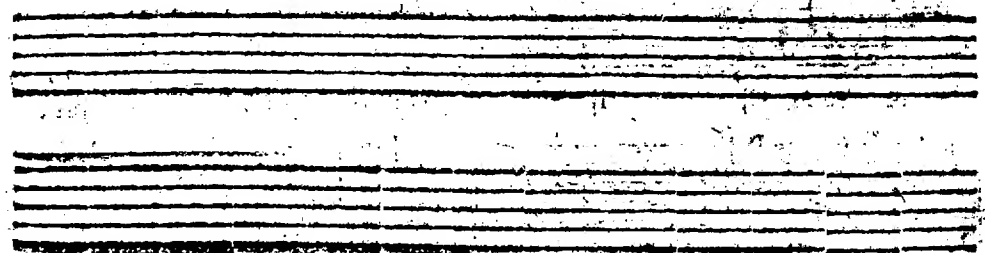
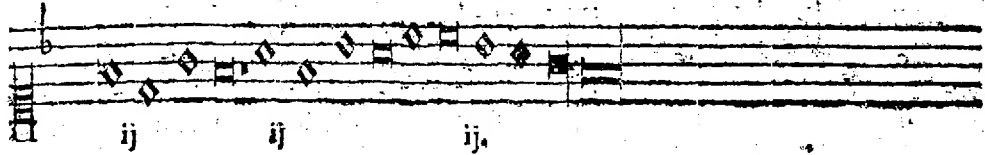
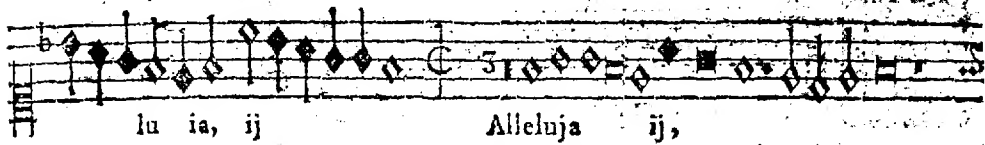
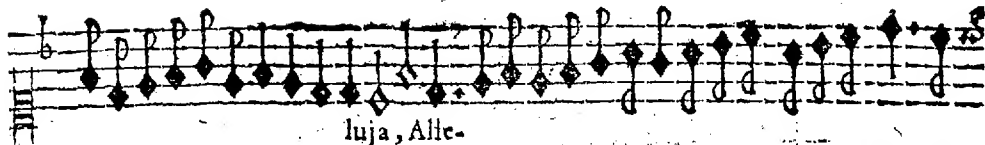
V.

# In Festo Nativitatis Christi:

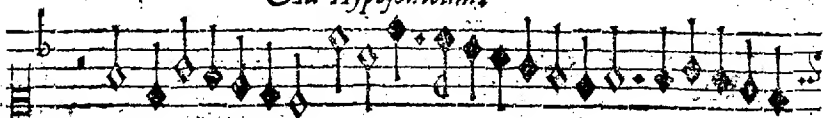
*Ad Hypoionicum.*



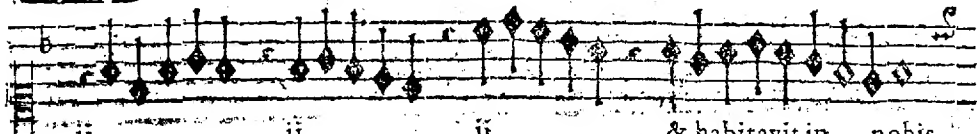
luia,



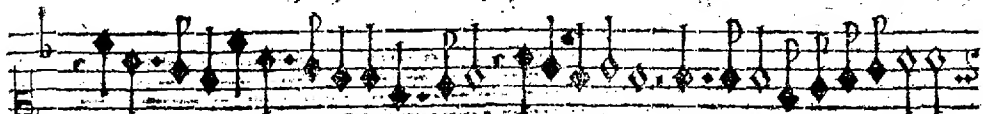
## Alterum de Nativitate Christi.

*Ad Hypojenicum.*

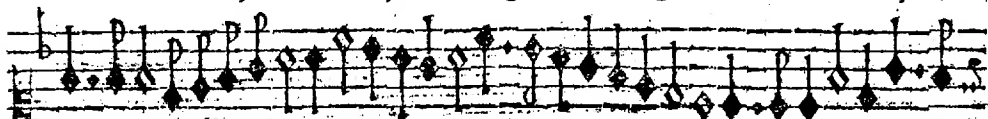
Verbum caro factum est, ij



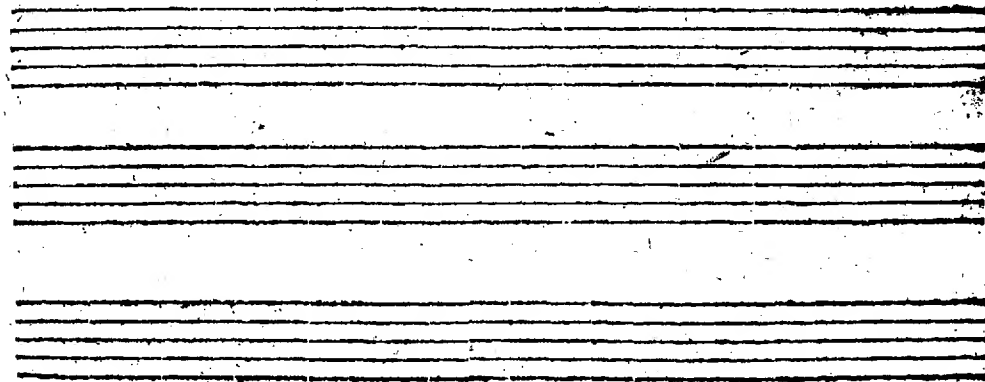
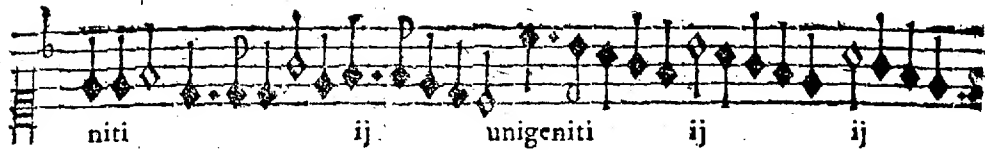
ij ij ij &amp; habitavit in nobis,



&amp; vidimus ij ij gloriam eius, gloriam e jus,



ij ij gloriam quasi unigeniti,

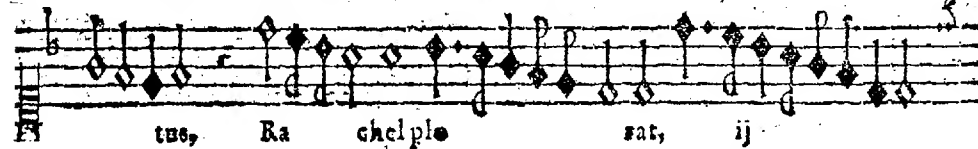
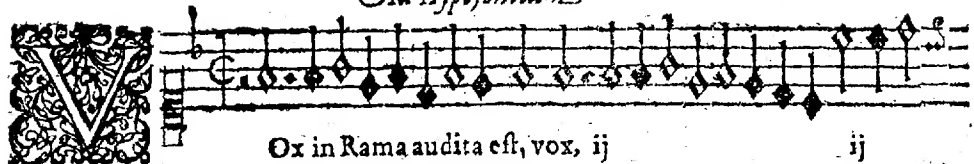


De Inno-

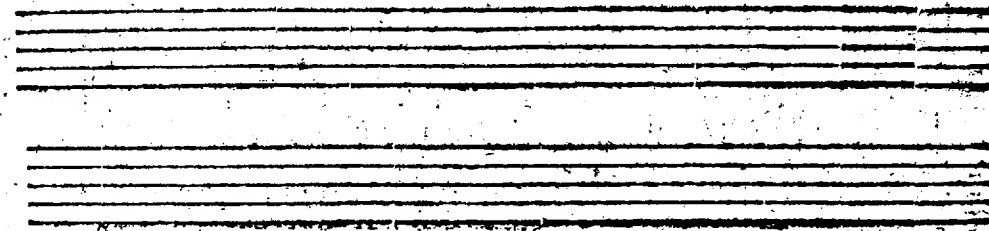
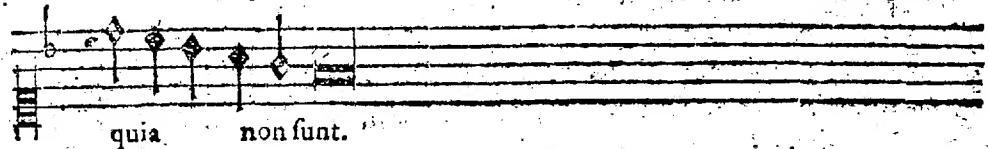
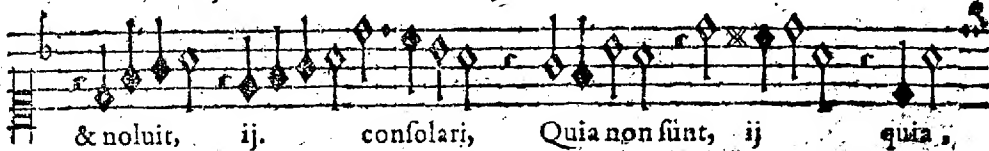
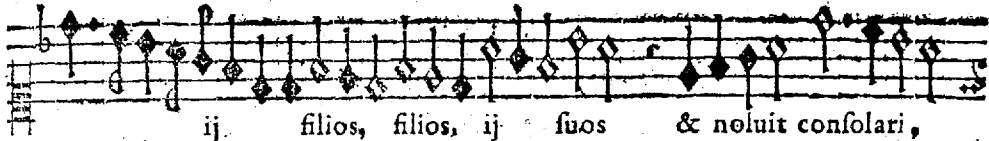


## V I I.

## De Innocentibus.

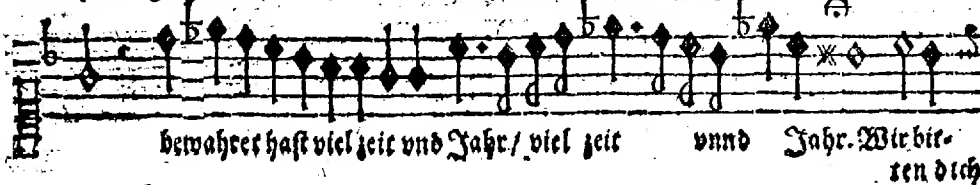
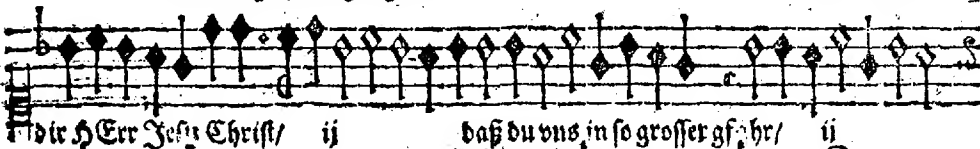
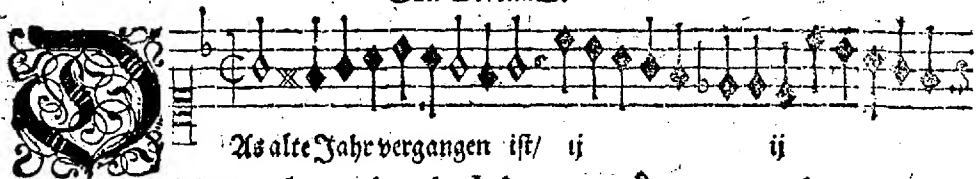
*Ad Hypojonicum.*

filios,



## V I I I.

## Die Circumcisionis Domini.

*Ad Dorian.*

ten dich/ ij e wi gen Sohn/ des Vaters in dem höchsten Thron/

du wolst/ du wolst dein arme Christenheit/ ij dein arme Christenheit

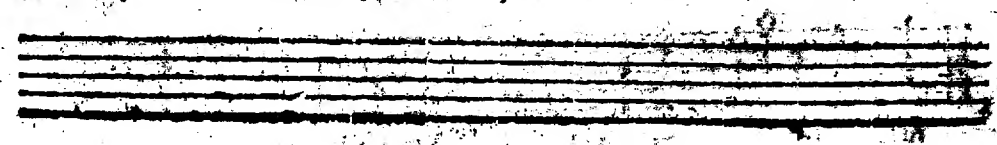
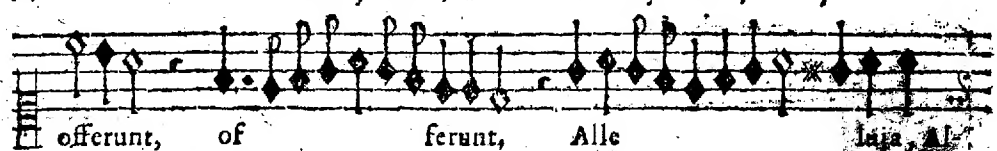
bewahren ferner alle zeit/ ij bewahren ferner alle zeit?

ij bewahren ferner alle zeit.

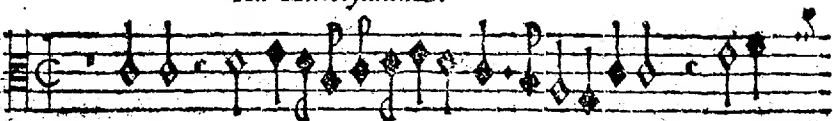
I X.  
Die Epiphanias.

*Ad Dorium.*

**R**eges de Sa ba veniunt, Reges de Saba ij  
niunt, reges de Saba, ij  
niunt, aurum, an-  
nimas, choro

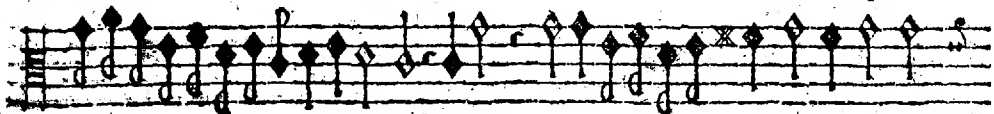


## Dominica prima post Epiphanias.

*Ad Mixolydium.*

Uide est, quod me quæ

rebatis . quid est, quod me

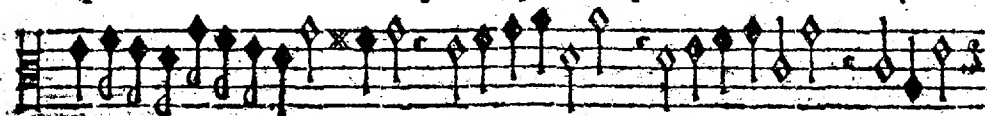


quæ

rebatis, quid est, quod me quæ

reba

tis, quod



me quæ

rebatis, an nesciebatis,

ij

quia in

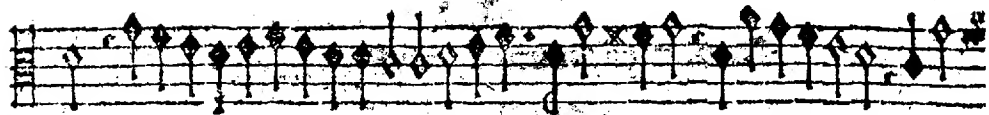


his,

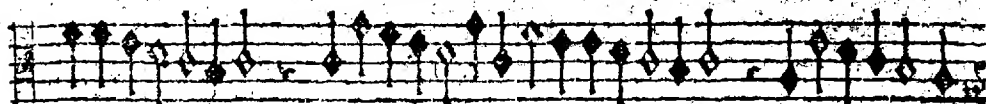
ij

quia in his, quæ patris mei sunt, ij

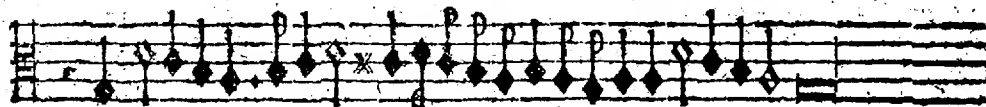
quæ



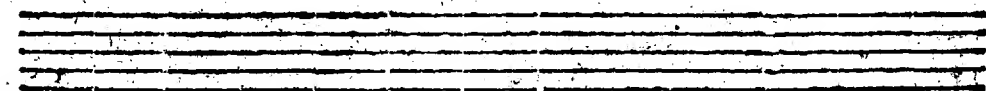
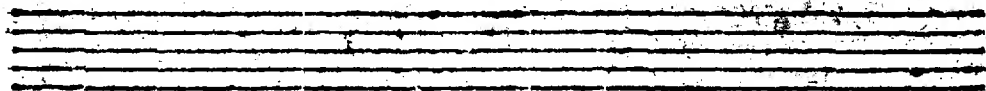
ij quæ patris me i sunt, oportet me esse, oportet



ter me es se, ij oportet me es se, ij



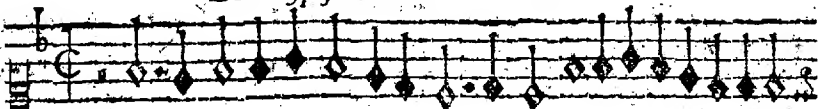
oportet me es se, oportet me es se.





## X. 1

## Dominica secunda post Epiphanias.

*Ad Hypajontum.*

Mnis homo primum bonum vinum ponit ij



ij

&amp; cum inebriati ij

ij



fuerint, tunc id, quod deterius est, ij tunc id, tunc id, quod deterius



est, deterius est, ij

ij

Tu autem, ij

ij

serua-

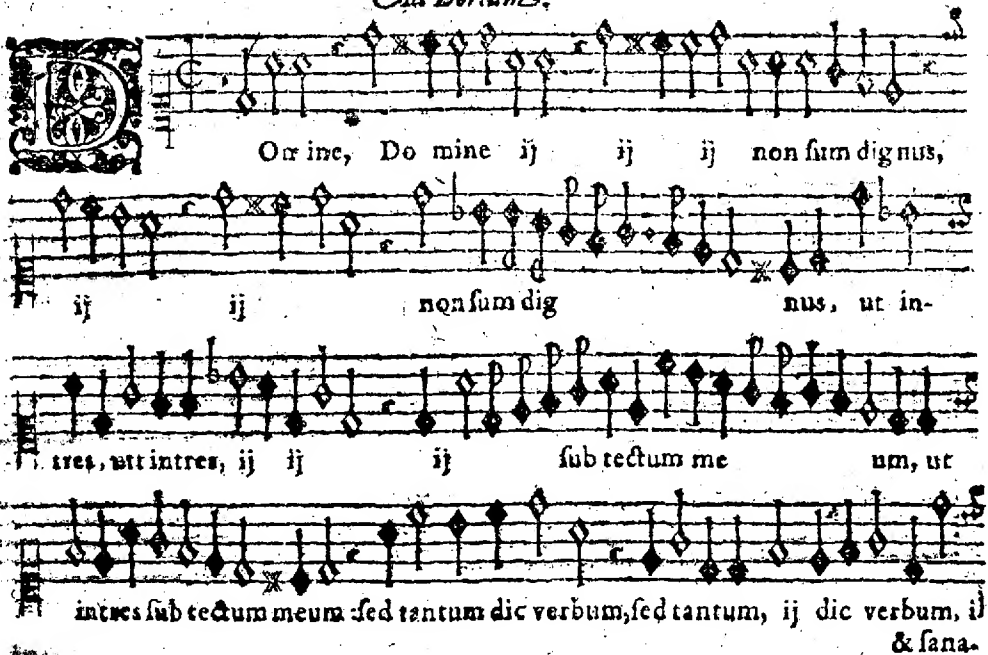
Handwritten musical score on three staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together. The lyrics are written below the notes in a Gothic script.

sti, ferva      sti,      ij      ij      bonum vinum, ij

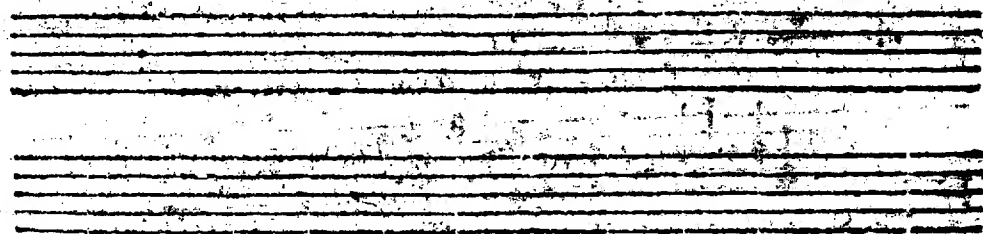
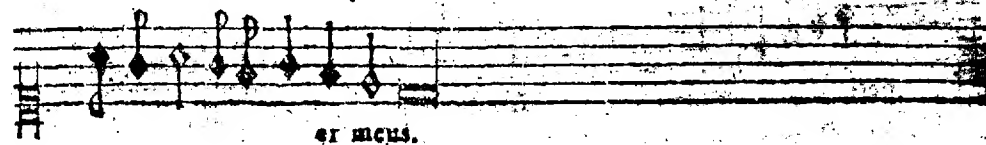
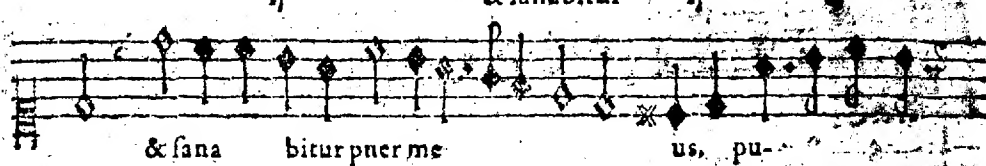
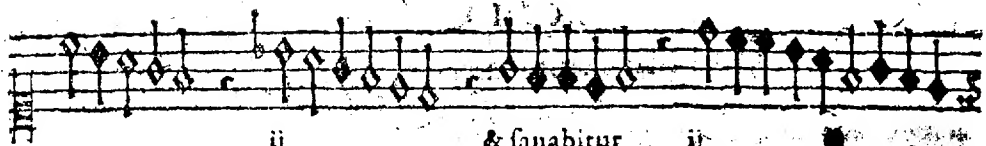
ij      usque ad huc, usq; ad huc, ii      ij      ij

usq;      ad      huc, adhuc ij ii

## Dominica tertia post Epiphanias.

*Ad Vesperiam.*


**D**omine, Do mine ij ij non sum dignus,  
 ij non sum dig nus, ut in-  
 tres, ut intres, ij ij sub tectum me um, ut  
 intres sub tectum meum: sed tantum dic verbum, sed tantum, ij dic verbum, ij  
 & sana.



**Domi-**

## XIII.

## Dominica quarta post Epiphanias.

*Ad Acollum.*

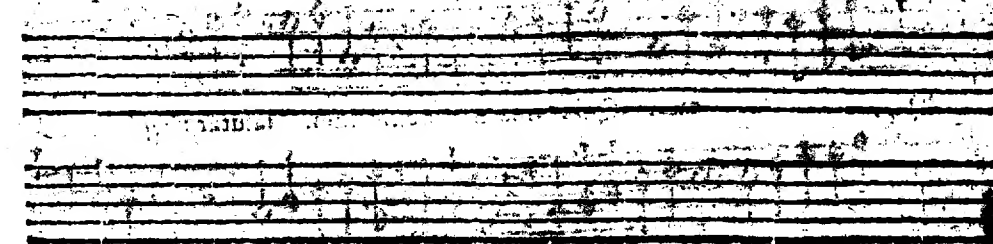
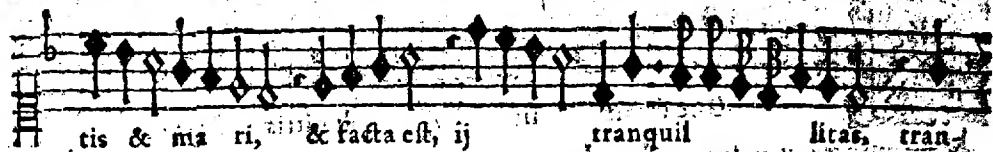
Omne salva nos, Domine salva nos, pe rimus,

peri mus ij Domine salva nos, pe ri mus, ij

ij & sur gens, & sur gens ij

imperavit, impetavit, ij

782



Handwritten text at the bottom of the page, possibly a signature or date.

## Die Purificationis Mariæ.

*Ad Hypoionicum.*

Inc dimit tis, ij dimittis seruum tuum

Domine, secundum secundum verbum tuum, ij in

pa ee. Quia viderunt oculi mei, Salutare ij

tuum, quod parasti ante faciem omnium populorum, ante faciem  
omnium



Dd

Domini



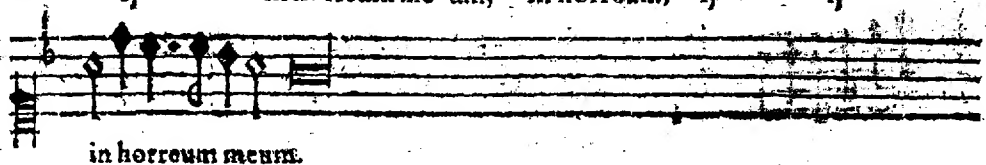
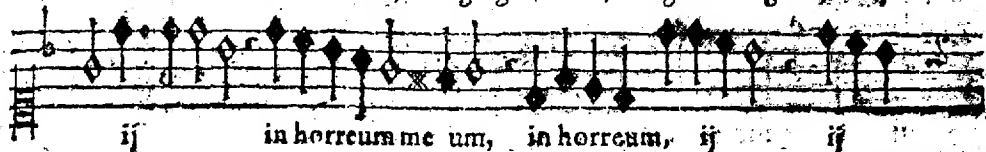
X V.

Dominica quinta post Epiphania.

*Ad Hypodorium.*



burn-



X V I.

Dominica Septuagesimæ.

*Ad Mixolydium.*



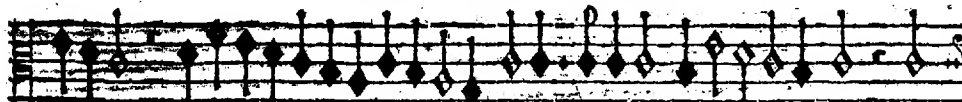
Olle, tolle quod tuum est, ij ij quod tuum est tolle



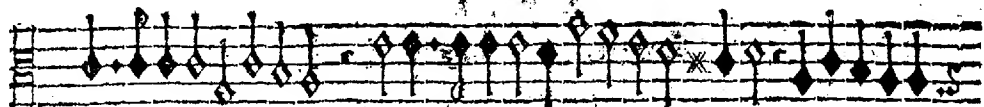
ij quod tuum est, & a bi & a bi ij



& abi, an non licet mihi, quæ volo, facere, ij

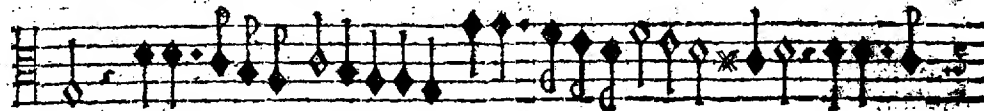


quæ volo, facere in rebus meis, an oculus tuus ma lus est, an  
oculus



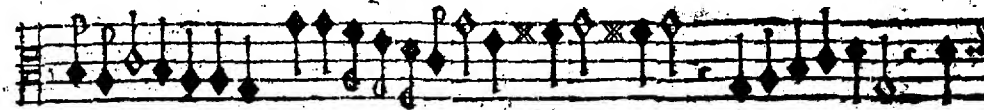
oculus tuus malus est, ij

quod ego bonus



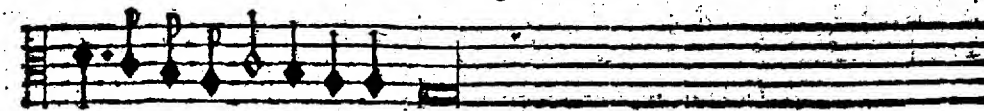
sum, quod ego bonus sum, ij

ij

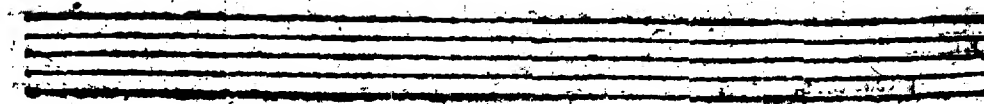


quod ego bonus sum, ij

ij



ij

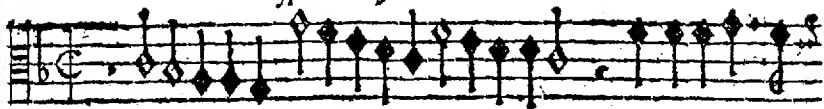


D a

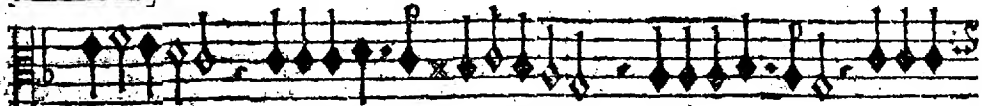
Domini

## X V I I.

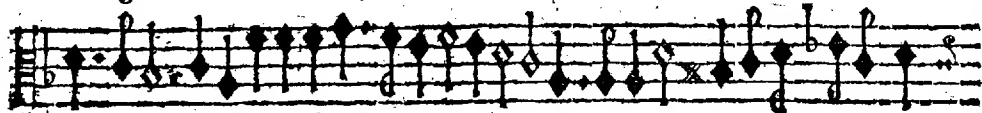
## Dominica Sexagesimæ.

*Ad Hypemixolydium.*

Obis datum est, ij ij nosse mysteri-

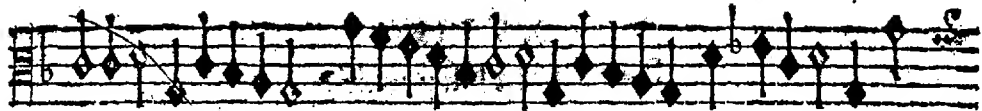


a regni Dei, nosse mysteri a regni Dei, ij ij



nosse, nosse mysteria regni Dei, ceteris autem per

parabolas, ceteris autem per parabolas, per parabolas ij ut  
videntes



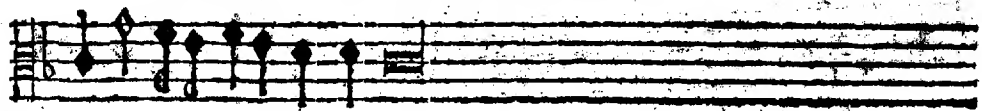
videntes non videant, non videant ut videntes non videant & audientes non



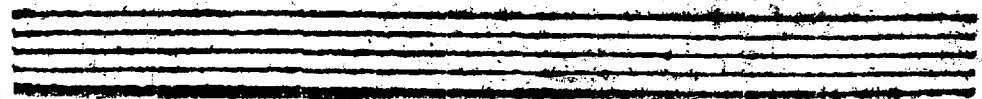
intelli            gant,            & audientes non intelligant, ij



intelligent,            non intelligent, & audientes,            & audien-

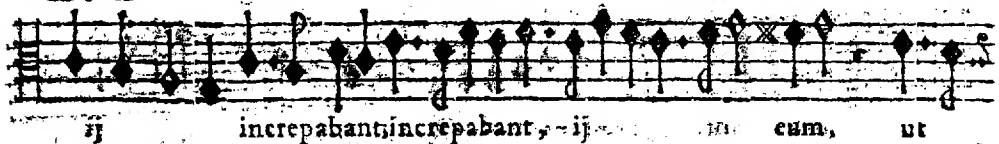


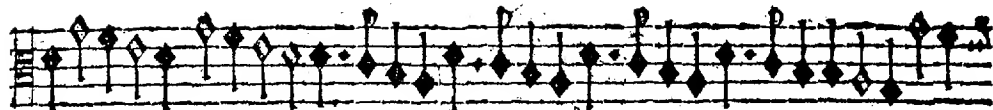
tes non            intel            li            gant.



Domini

## Dominica Esto mihi.

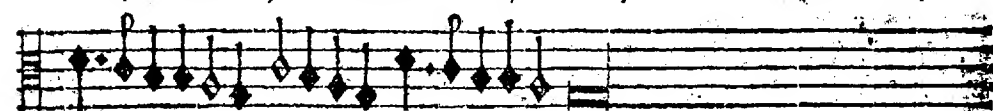
*Ad Mixolydium.*



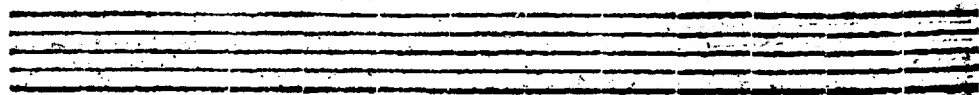
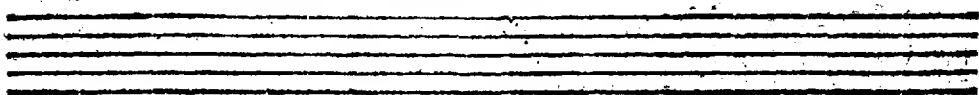
vid ij ij miserere, ij ii ij mei, fili



David, fili David, ij miserere ij ij miserere mei,



ij miserere, miserere mei.





**Bomi-**





## Dominica Invocavit.

*Ad Derium.*


 N gelus suis manda- vit mandavit de te,


 manda vit de te, ij ut


 custodiant, ut custodiant te, in omnibus ij vi-


 is tuis, in mani bus portabunt te ij portabunt te portabunt, ne offensa



**Domi**

## Dominica Reminiscere.

*Ad Hypodorium.*


**D**ixit Jesus mu li e ri Ca na nae , mulie-

ri, ij Ca nae , mulieri, ij Ca nae-

z; O mulier, ij O mulier, ij ij

magna est, magna est ij ij des tua, magna  
est fides



E c

Domi-

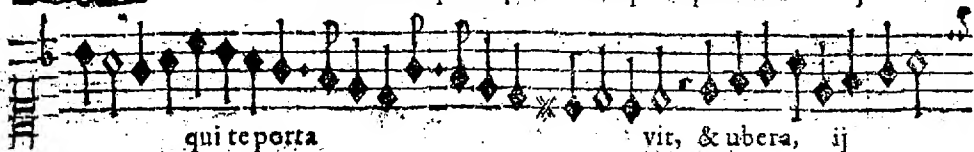
X X I.

Dominica Oculi.

*Ad Acolium.*



Ea tus venter, qui te portavit, qui te portavit ij



qui te porta vit, & ubera, ij

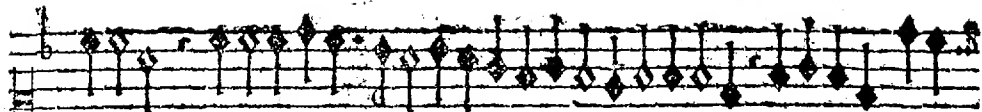


quæ suxi sti, quæ suxi sti: ij

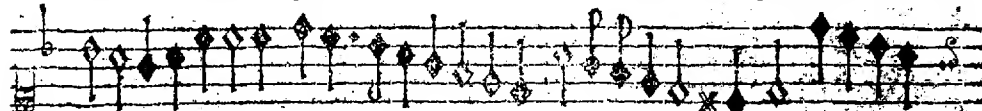


Imo, Beati qui audiunt verbum Dei, ij

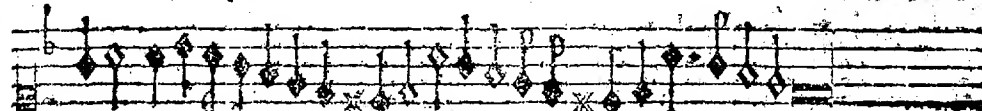
Beati,



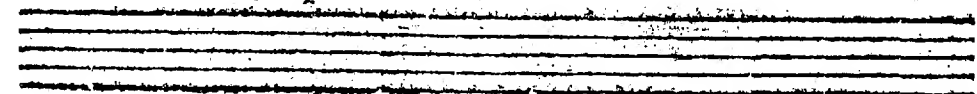
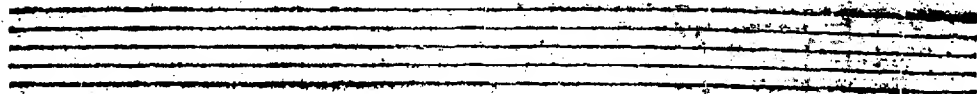
Beati, Beati, qui audiunt verbum De i, Beati, qui audiunt verbum



Dei, Beati qui audiunt verbum Dei, ver bum De i & custodi-



unt, & custodiant il lud, & custo diunt illud.



Dd .

Bomby

XXII

Dominica Lxtare.

*Ad Hypojonicum.*



Nde sumemus panes, ut isti e dant, unde sumemus pa-  
nes ut isti e dant, ii ij Domine, est  
puer hic, ij ij qui habet quinq; panes, ij  
qui habet quinq; panes, quinq; panes hordeaceos,

& duos

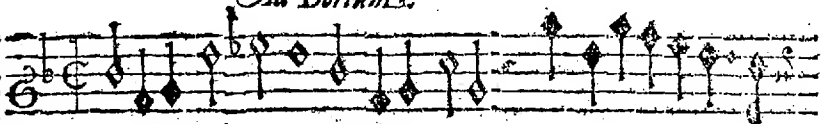
ij & duos pi fces, sed quid hoc, ij  
inter tam mul tos, sed quid hoc ij inter  
tam mul tos, inter tam mul-  
tos?



# XXIII.

## In Festo Annunciationis Mariæ.

*Ad Dorian.*



Ve Mari a, Ave Ma ria, gratia ple



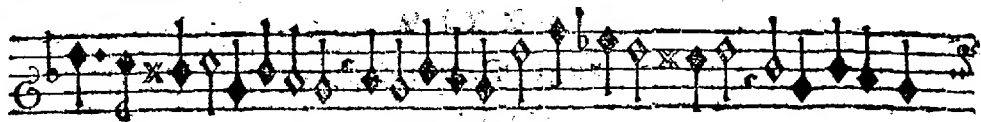
na, ii gratia ple na, ij



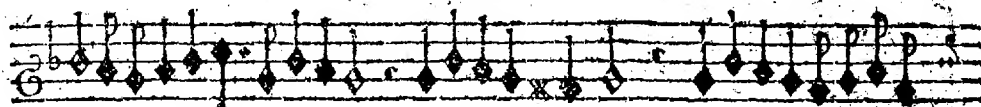
ij Dominus tecum ij, Bene dicta tu, Bene-



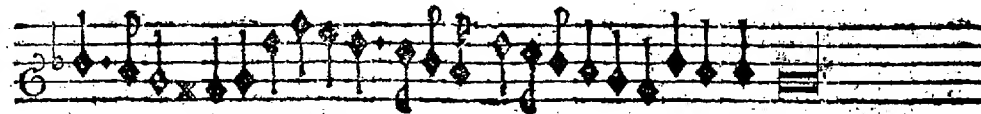
dicta tu, ij be nedi ctatun mulieri bus, in muli-  
eribus



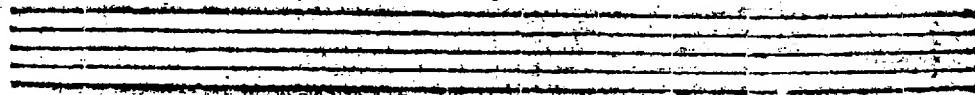
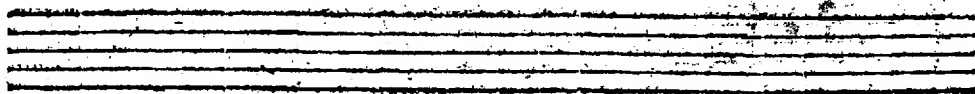
e ribus, Benedicita tu ij



be nedi cta tu, in mulie ribus, in mulie-



ribus, in mulie ribus.

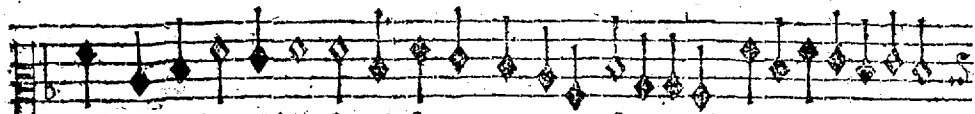


XXIV.  
Dominica Iudica.

*Ad Hypoionicum.*



Men, Amen, ij dico vo bis, Amen, Amen ij.



Amen, ij dico vobis, si quis sermonem meum serva verit, ij



servaverit, ij ij si quis, si quis ser-



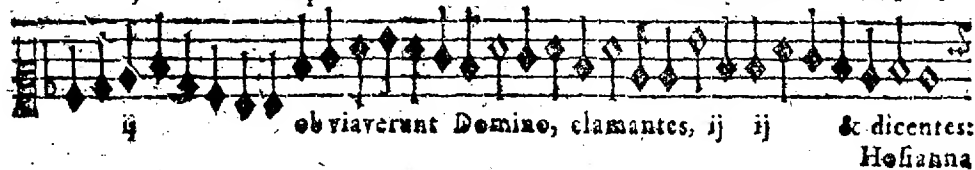
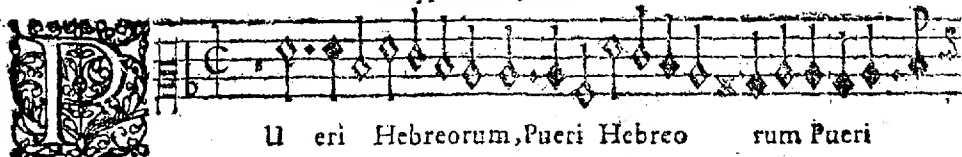
monem meum servaverit, mortem non vi de bit, mortem non videbit, ij  
in ater-

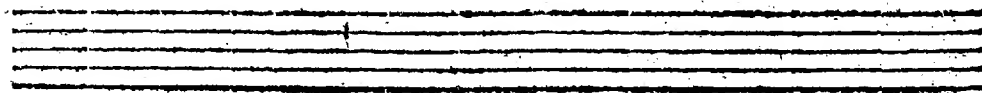
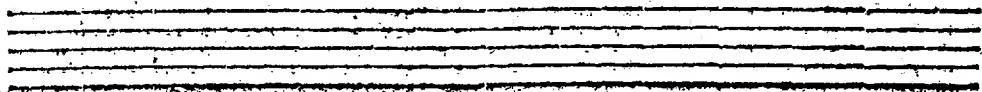
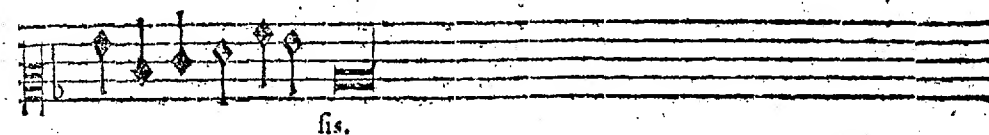
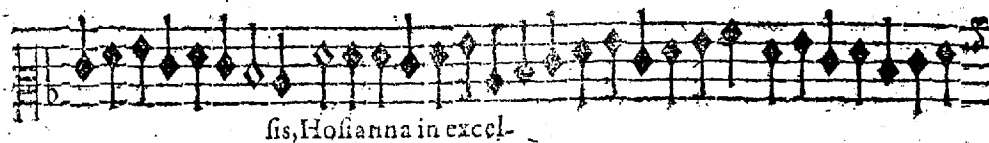


Domini.

XXV.  
Dominica Palmarum.

*Ad Hypomixolydium.*





In Fe.

X X V I.  
In Festo Paschatos.

*Ad Dorian.*



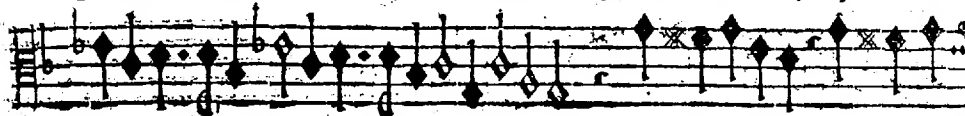
Christus resur-



gens, Christus re sur-



gens ex mortuis, ex mortuis, jam non moritur, jam non moritur, .ij



.ij

.ij

.ij

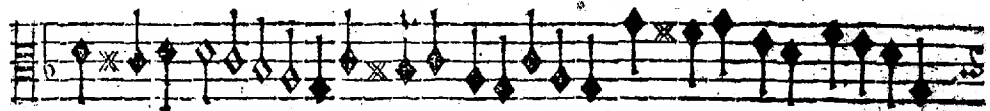
mors illi ultra

.ij

non



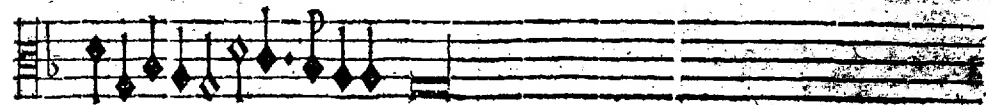
non dominabitur, non dominabitur, ij ij



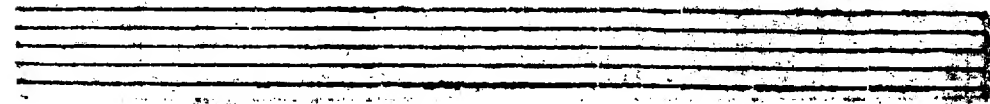
ij Alleluja Alleluia ij ij



ij Al le lu ja Alleluja, ij ij ij



ij ij



F F

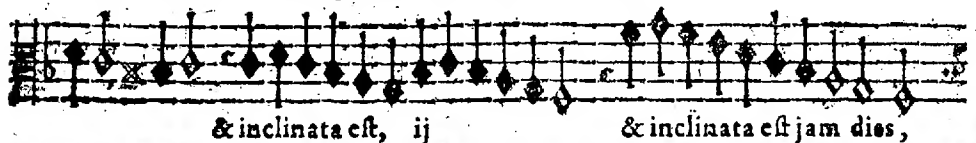
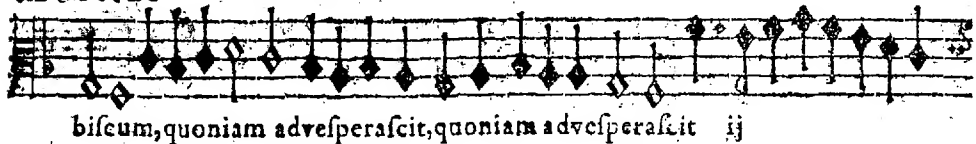
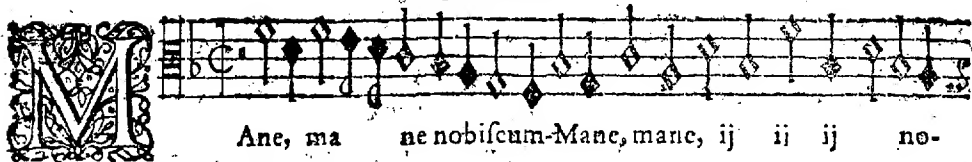
Ecce



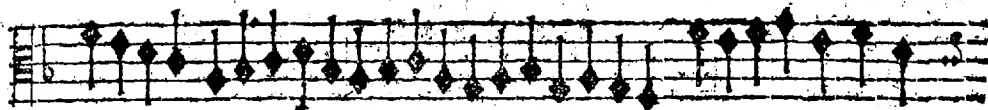
X X V I I.

Feria secunda Paschatos,

*Ad Jonicum.*



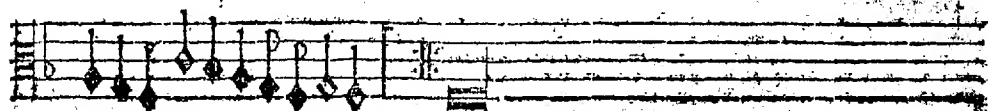
Allclnia,



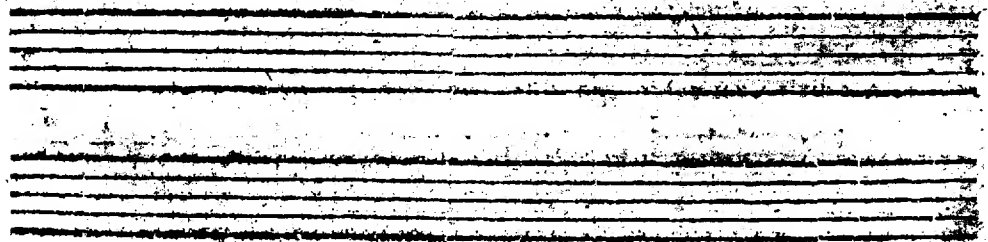
Alleluja, ij ij Alleluia ij ij ij



ij Alleluja. ij ij ij



leluja, ij



Donk

XXVIII.

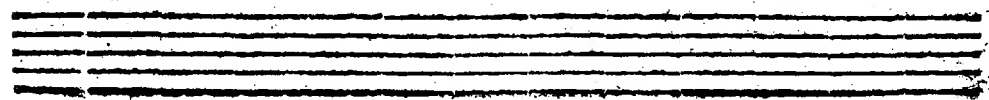
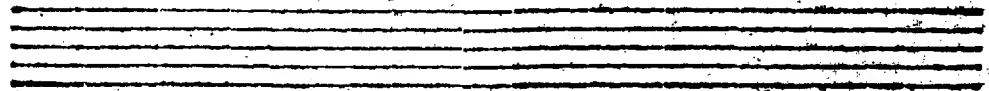
Dominica Quasimodogeniti.

*Ad Hypojonicum.*



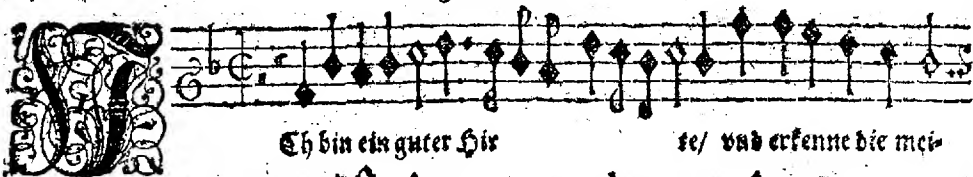
Tetit Iesus in me dio in me dio discipulorum  
 suorum Stetit Je sus in medio in medio di sci pu lo rum su o-  
 rum & dixit, Pax vobis ego sum, pax vobis, e go sum ij  
 nolite, nolite, ij timere, nolite, nolite timere, Quia

ego



Domi-

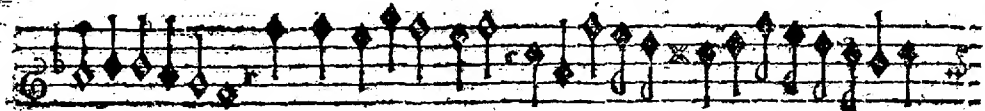
## Dominica Misericordias Domini.

*Ad Tonikum.*

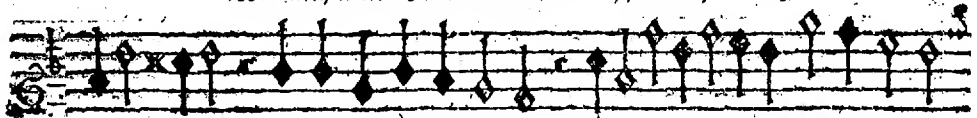
te/ vnd erkenne die mei-



vnd bin bekant den meinen/ ij



ken ne



kenne den Va ter/

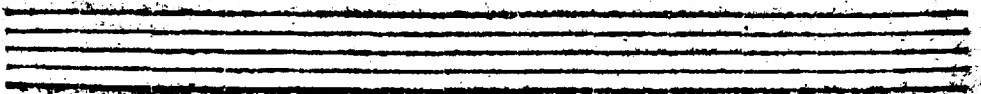
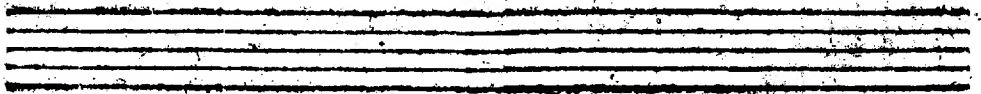
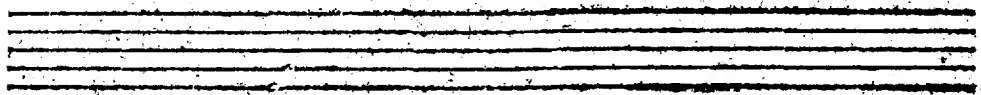
vnd



vnd ich lasse/ vnd ich lasse mein Leben/ ij



für die Schafe/mein Leben für die Schafe. ij

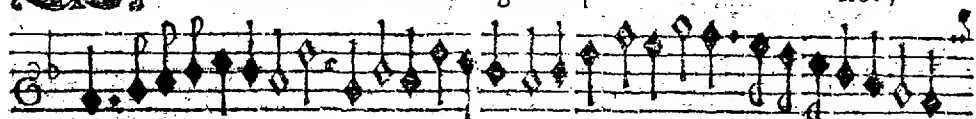


Aliud

## Aliud Dominica Misericordias Domini.

*Ad Tonicum.*

Go sum Pastor bonus, ego sum pa stor,



pa stor bonus, & cognosco oves meas, & cognosco o ves, meas,

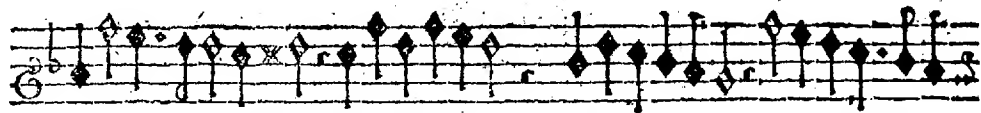


& cognoscor ij & cognoscor a meis, sicut me novit pa-



ter, ij ita & ego novit pa trem, i ta & e-

go novi



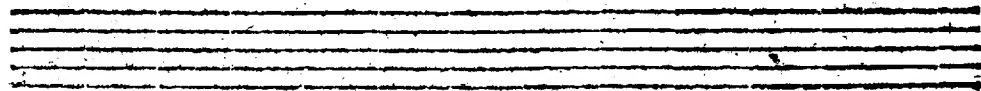
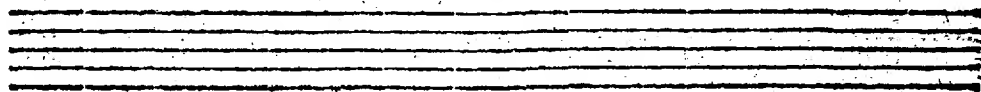
go novi patrem, & animam meam ij pono pro ovibus



meis, pono pro ovibus meis, pro ovibus meis, pro ovibus me-



is:

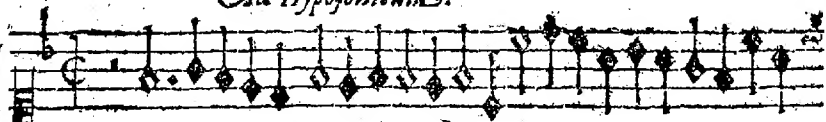


Domini



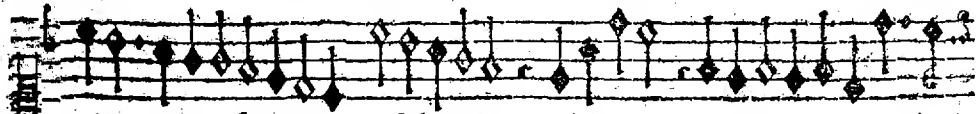
XXXI.  
Dominica Iubilare.

*Ad Hypojonicum.*



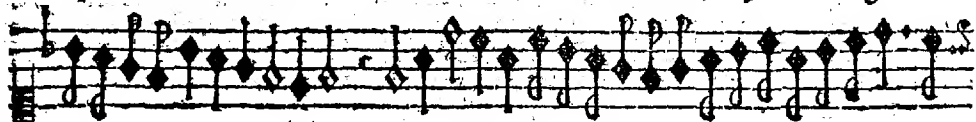
Men, Amen, dico vobis, Amen, ij

dico vobis: Quia



plorabitis & flebitis vos, & flebitis vos, mundus autem, ij

gaude-



bit

mundus autem gaude-



bit

gaude-

bit, vos autem, ij

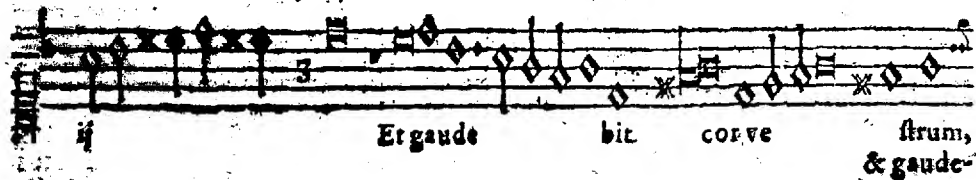
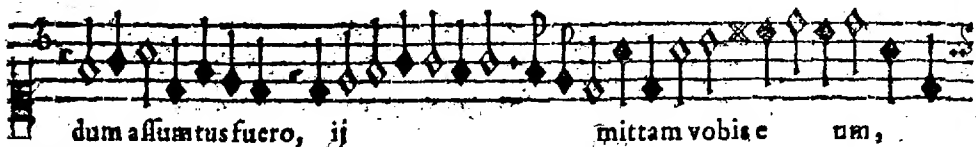
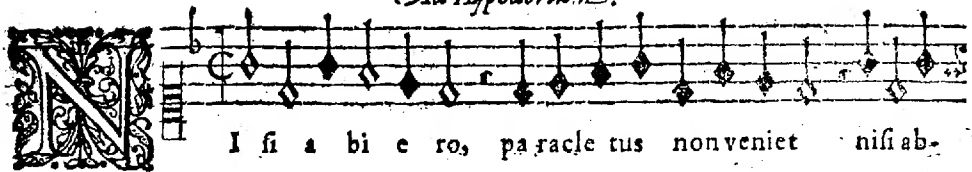
contrista-

contristabimini, contristabimini, sed tristitia, sed tristitia,  
ij ij vestra, vertetur vertetur, ij  
gau dium, ingau dium, ingau dium, ij  
ij ij

The image shows a musical score for a Latin hymn, likely a Mass. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first staff contains the lyrics "contristabimini, contristabimini, sed tristitia, sed tristitia,". The second staff contains "ij ij vestra, vertetur vertetur, ij". The third staff contains "gau dium, ingau dium, ingau dium, ij". The fourth staff contains "ij ij". The music is written in a style that suggests a 19th-century manuscript, with diamond-shaped note heads and a simple, functional notation.

Domini

## Dominica Cantate.

*Ad Hypodorium.*

& gaude bit, ij ij  
 cor ve strum, Alleluia, Alle luja ij  
 ij ij ij ij

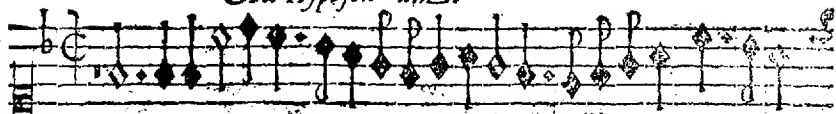
G g

Domi-

XXXIII.

Dominica Vocem Iucunditatis.

*Ad Hypojonicum.*



E tite, & acci

pietis

Peti te,

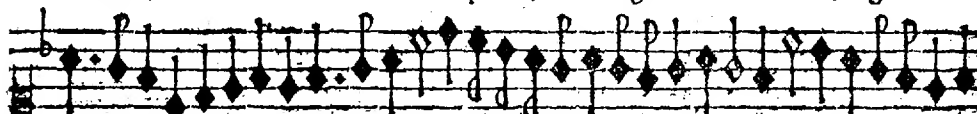


Petite, &

acci

pietis,

ut gaudium vestrum, ut gau-



dium, ut gaudium vestrum sit perfe

ctum, sit perfe-



ctum,

Quæcunq; petieritis, quæcunq; petie

ri tis,

ij

petieritis,

pete ritis pa trem, in nomine meo, ij.

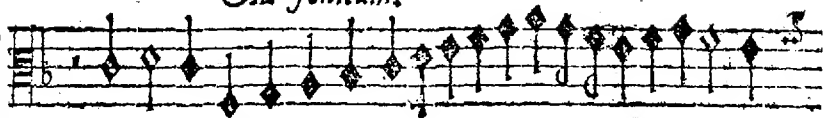
in nomine, ij. ij. ij me o, dabit, dabit vo-

bis, da bit, da bit, da bit vobis, ij.

The musical notation is handwritten on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a simple, somewhat irregular hand. The lyrics are written below the notes. The second and third staves continue the melody and lyrics. The fourth staff is empty.

X X X I V.  
In Festo Ascensionis Christi.

*Ad Ionicum.*



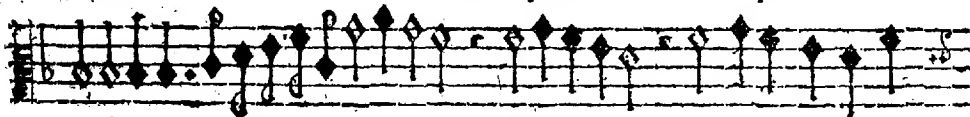
Te in orbem univer-



sum, i te, i te, i te in orbem



univer sum, prædica te, prædica



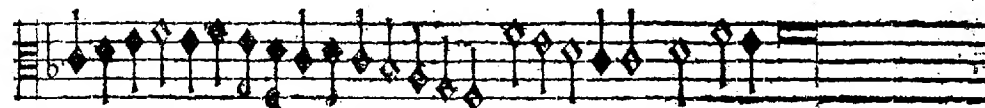
te dicen tes Qui crediderit, & baptiza-



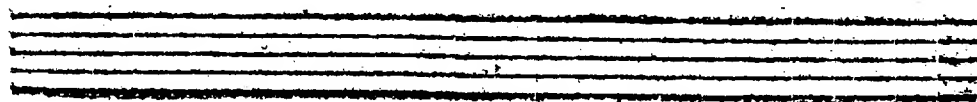
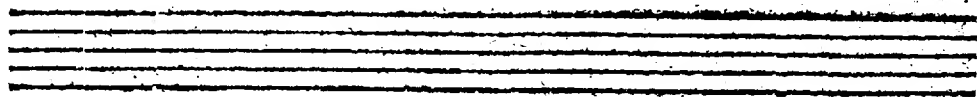
baptisatus fuerit, & baptisatus fuerit, qui crediderit, ij



qui crediderit, ij & baptisatus fu erit, & baptisatus



tus fuerit, saluus eris, saluus erit. ij

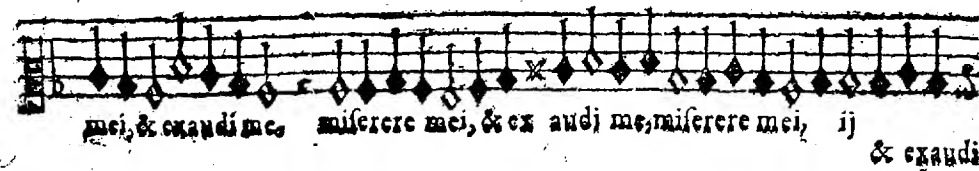
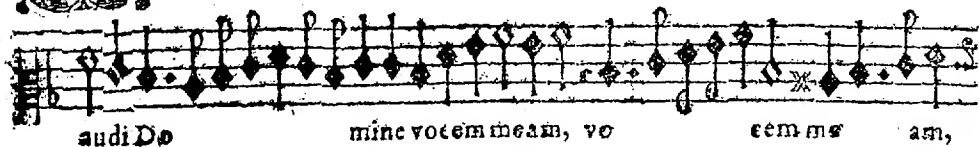
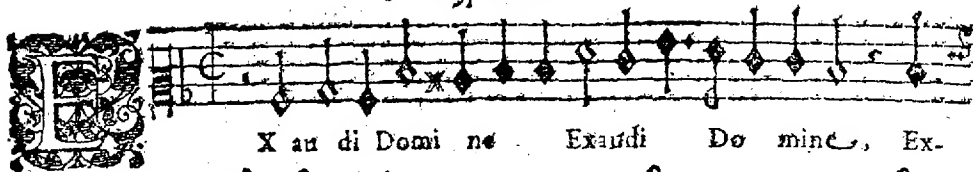


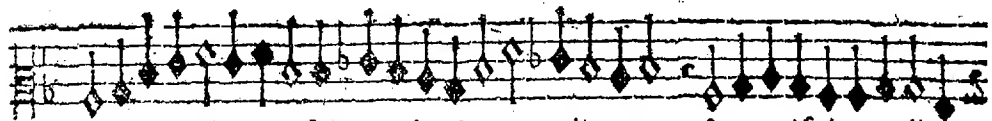


X X X V.

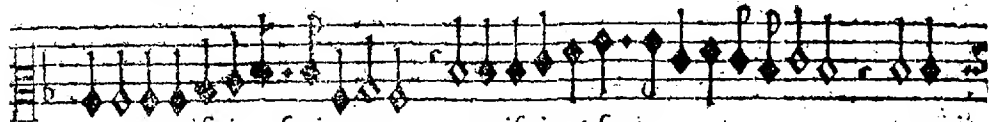
# Dominica Exaudi.

*Ad Hypocorin.*





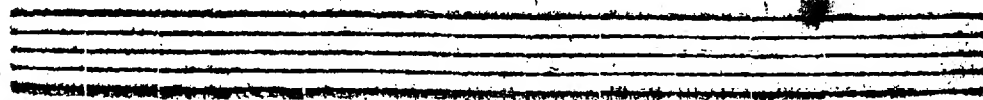
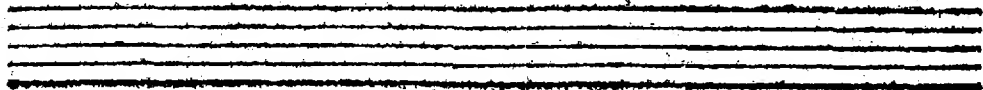
& exaudi me, miserere mei & ex audi me, & exquisivit te ij



exquisivit te facies mea, exquisivit te facies me a, exqui-



sivit te facies mea, facies me a..



X X X V I.  
In Feflo Pentecofles.

*Ad Dorian.*



**S** I quis diligit me, ij ij  
fer monem meum, ij sermonem sermonem  
me um, ferva bit, & pater meus ij di li-  
get eum, & pater meus di liget eum, & veniemus, & venie-  
mus

mus ad e um, & mansionem apud eum facie mus, & mansionem,

ij ij apud eum facie mus, & mansionem apud

eum facie mus, facie mus, ij

## Feria secunda Pentecostes.

*Ad Dorian.*


**S**ic Deus dilexit mun- dum, Sic De-  
 us, Sic De us dile xit mundum, ut filium suum, ut filium su-  
 um, unigenitum, unigenitum, ij da ret, ut omnis ut o-  
 mnis, ij qui credit in eum, non percat, ij ij non

ij ij ij ij ij non percat, sed habe-

at vi tam æternam, vi tam

æternam, vi tam æter nam.

The image shows a musical score for three voices, likely a choir or three soloists. The notation is on three staves, each with a treble clef. The notes are diamond-shaped, and the lyrics are written below the staves. The first staff contains the lyrics "ij ij ij ij ij non percat, sed habe-". The second staff contains "at vi tam æternam, vi tam". The third staff contains "æternam, vi tam æter nam." Below the three staves, there are two sets of empty staves, each consisting of three lines.

In Fetto

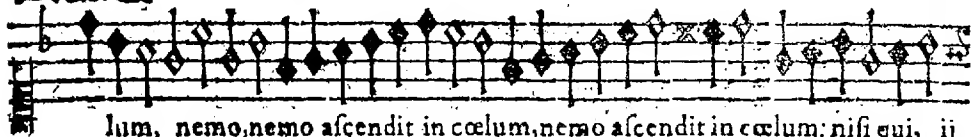
X X X V I I I.

In Festo Trinitatis.

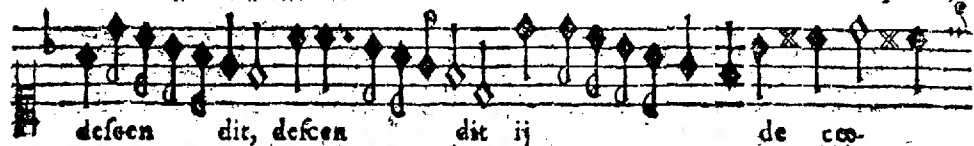
*Ad Hypomixolydium.*



Nemo ascendit in coelum, nemo, nemo ascendit in coelum,



lum, nemo, nemo ascendit in coelum, nemo ascendit in coelum: nisi qui, ij



descendit, descendit ij de co-



lo, de co

lo; filius hominis, ij

qui

Handwritten musical score on three staves. The notation consists of diamond-shaped notes on a five-line staff, with some notes marked with an 'x'. The lyrics are written below the notes. The first staff contains the text "qui in coe lo est, qui in coe lo est, ij qui in coe lo". The second staff contains "est, ij qui in coe". The third staff contains "lo est." followed by two empty staves.

qui in coe lo est, qui in coe lo est, ij qui in coe lo  
est, ij qui in coe  
lo est.

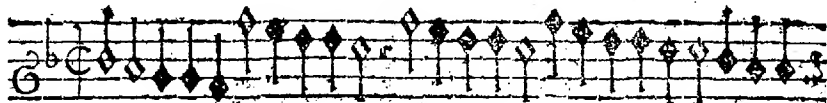
H h

Dom.



Dominica prima post Trinitatis.

*Ad Dorian.*



Ater Abraham, ij

Pater Abraham, ij ij



miserere, miserere, ij

ij

ij

miserere me.



ij

& mit

te,

& mit

te Lazarum,

ut

in tin-

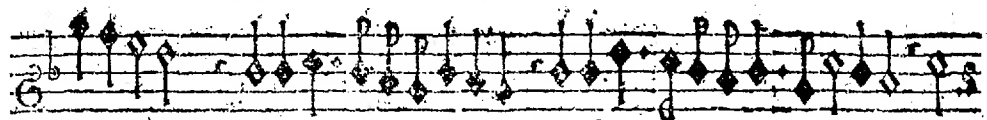


get, ut intingat extremum digiti sui in a

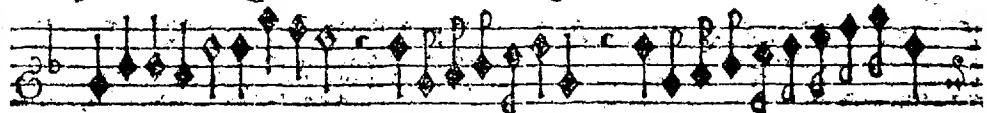
quam, ut

refrige ret

linguam



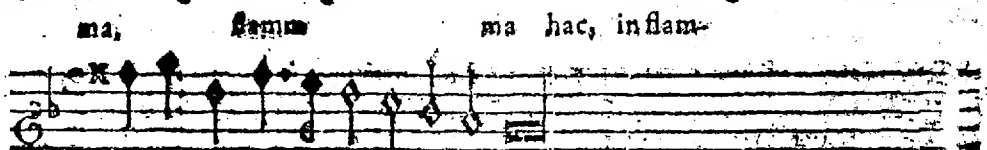
linguam meam, Quis cru



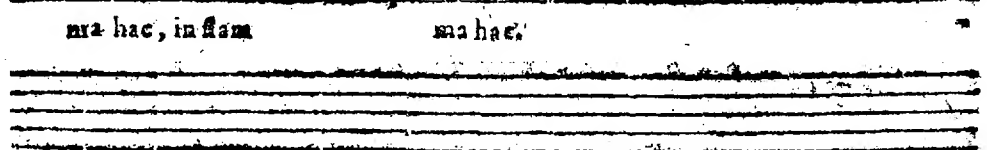
eior, Quia cru



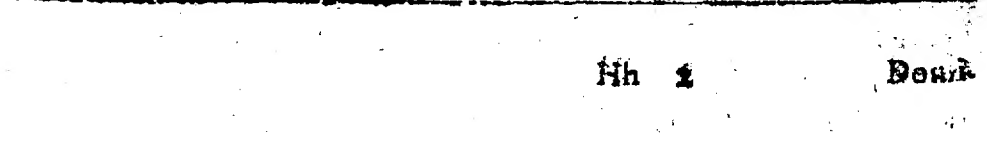
eior, in



in flam ma, in flam

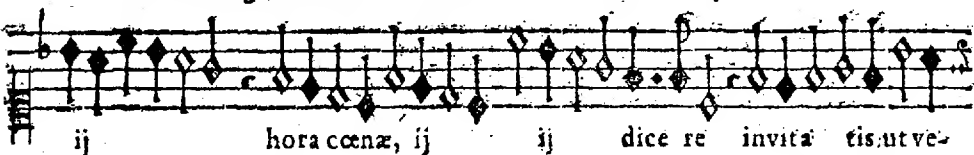
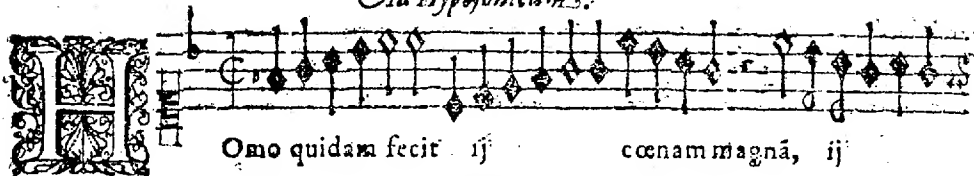


ma, flam ma hac, in flam



ma hac, in flam ma hac

## Dominica secunda post Trinitatis.

*Ad Hypojonicum.*

venirent,

veni rent. Quia parata sunt, quia pa-  
 ra ta sunt, quia para ta sunt  
 ij o mnia, quia parata sunt o mnia.

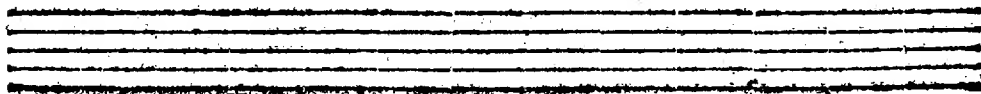
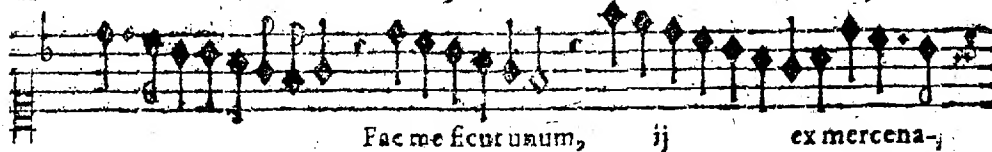
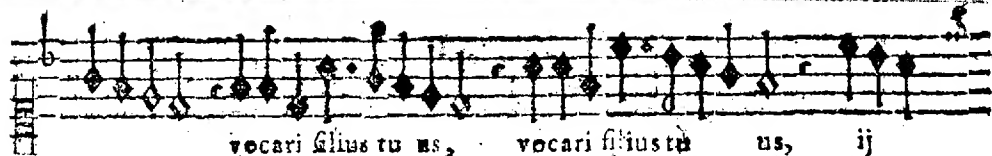
X L I.

Dominica tertia post Trinitatis.

*Ad Acolium.*



**P**ater pecca vi, Pater pecca-  
vi, pecca vi in coe lum, in coe lum, ij  
& coram te, & coram te, ij ij ij ij  
jam non sum dignus, ij jam non sum dignus, ij  
vocari



## Dominica quarta post Trinitatis.

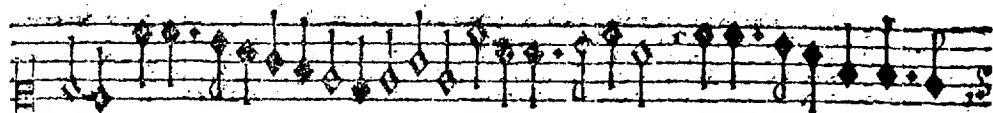
*Ad Phrygium.*

Sto te mi se ri cor des, ij

mi se ri cor des, sicut & pater vester mi se ri cors est, si-

cut & pater vester mi se ri cors est, mi se ri cors est. Remittite, remitti-

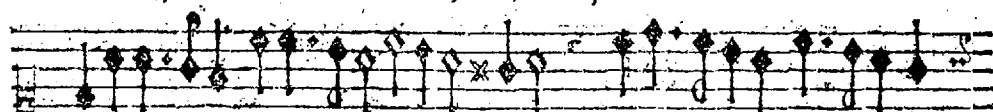
te ij ij & remittetur vobis & re mittetur vobis,



vobis, ij

date, date, ij

& dabitur, & dabi-



tur, ij

ij

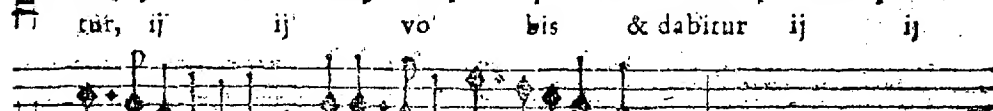
vo

bis

& dabitur

ij

ij



vobis;

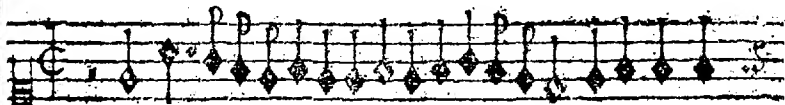
& dabitur vo

bis.

Domi.



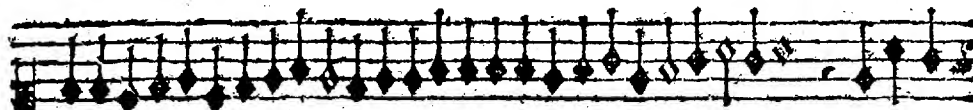
## Dominica quinta post Trinitatis.

*Ad Phrygium.*

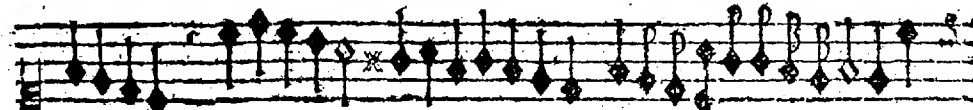
Ræce ptor, præceptor, ij per totam

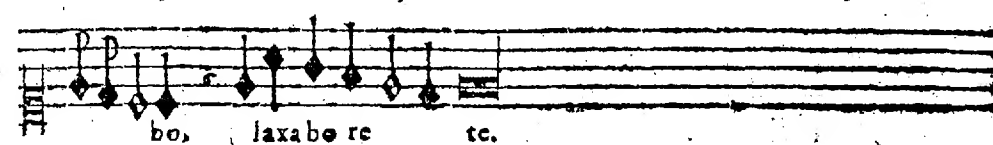
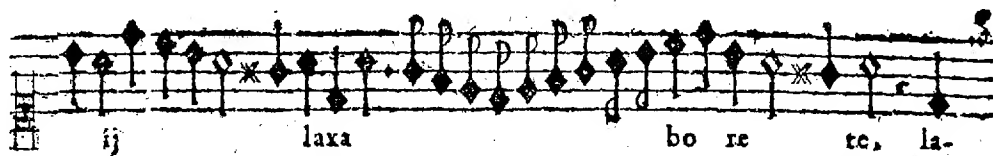


noctem laborantes nihil cepimus, ij per totam



noctem laborantes nihil cepimus: ij in verbo

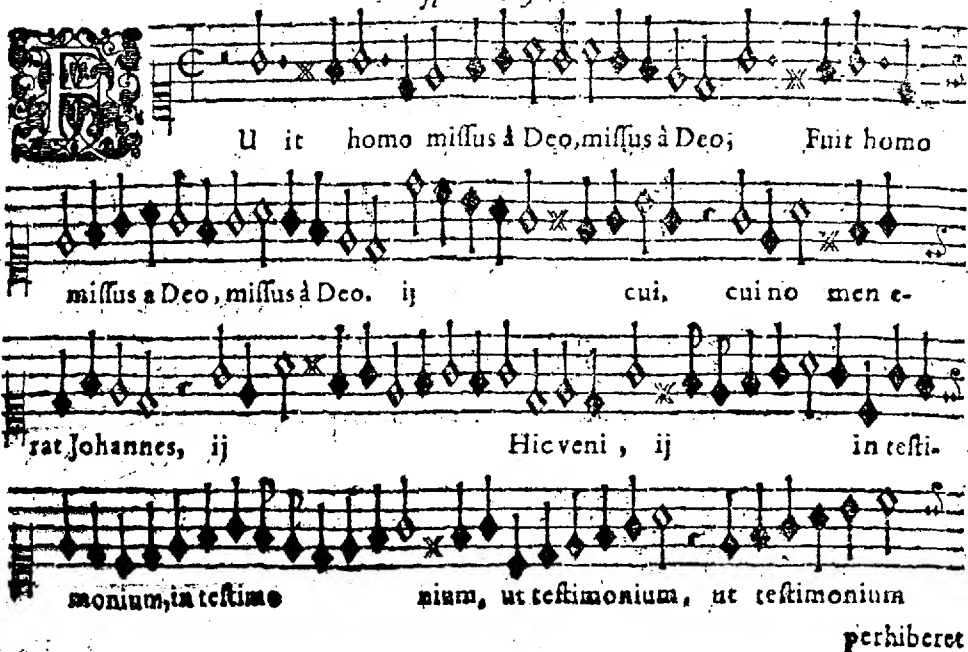
autem tuo, ij in verbo autem in  
o, ij laxabo



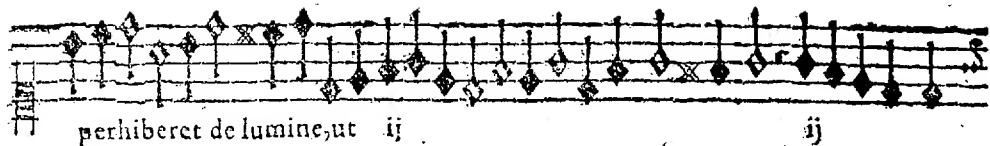
X L I V.

In Festo Iohannis Baptistæ.

*Ad Hypomixolydium.*



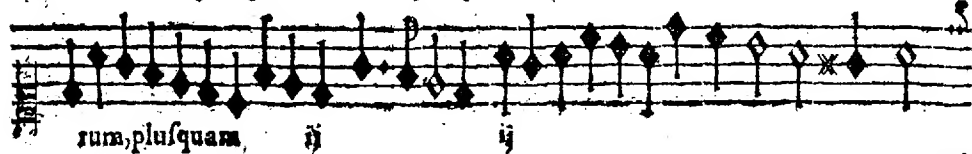
**E** u it homo missus à Deo, missus à Deo; Fuit homo  
 missus à Deo, missus à Deo. ij cui, cui no men e-  
 rat Iohannes, ij Hic veni, ij in testi-  
 monium, in testimo- nium, ut testimonium, ut testimonium  
 perhiberet



X L V.

Dominica sexta post Trinitatis.

*Ad Dorian.*



non

Handwritten musical score on three staves. The notation consists of diamond-shaped notes on a five-line staff. The lyrics are written below the notes. The first staff contains the lyrics "non potestis, non potestis ingredi i) in regnum, i) celo". The second staff contains "rum, in regnum celo rum, in regnum, i)". The third staff contains "celo rum, in regnum coelorum." and ends with a double bar line and a repeat sign. Below the third staff are four empty staves.

non potestis, non potestis ingredi i) in regnum, i) celo

rum, in regnum celo rum, in regnum, i)

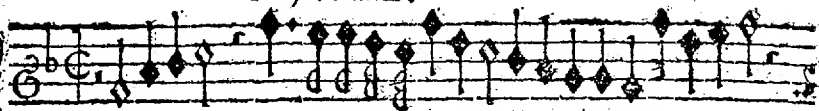
celo rum, in regnum coelorum.

In Fe

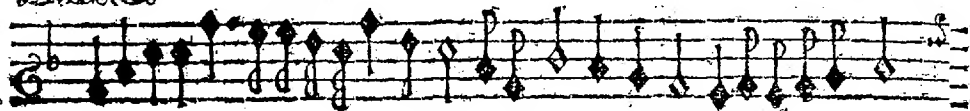
X L V I.

In Feflo Vifitationis Mariæ.

*Ad Tonicum.*



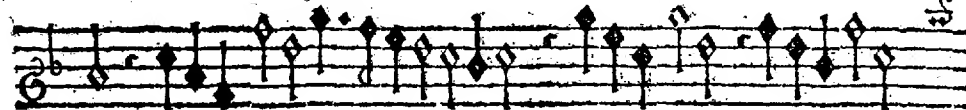
Agnificat a nima mea Dominum, magnificat;



ij a nima me a Dominum.



a nima mea, & nima mea Dominum, Et exulta-

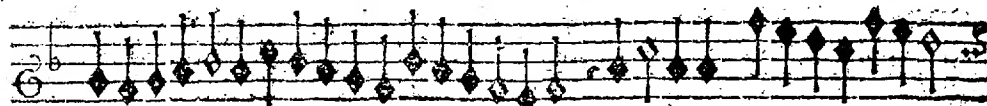


vic- ij spiritus me us, & exultavit, ij

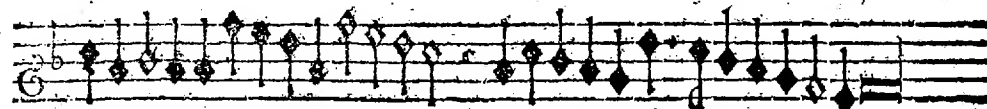
spiritus



spi ritus meus, in Deo, in Deo, ij salu ta ri me o, in De o



salutaris meo, ij in Deo, in Deo salutaris me-



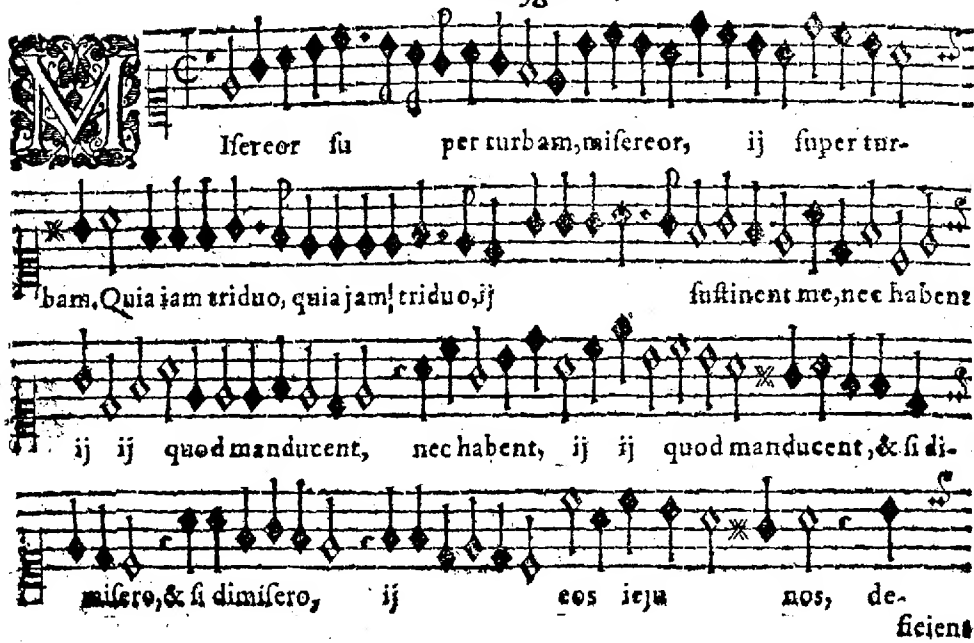
o, in De o ij in Deo saluta ris me o.



# XL VII

## Dominica septima post Trinitatis,

*Ad Phrygium.*



Miseror su per turbam, misereor, ij super tur-  
 bam, Quia jam triduo, quia jam triduo, ij  
 sustinent me, nec habent  
 ij ij quod manducant, nec habent, ij ij quod manducant, & si di-  
 misero, & si dimisero, ij eos ierua nos, de-  
 ficient

fi      cient, deficient in via      ij      deficient in

via, deficient ij      deficient in vi      a,      defi-ci-

ent      in vi      a.

# XLVIII.

## Dominica octava post Trinitatis.

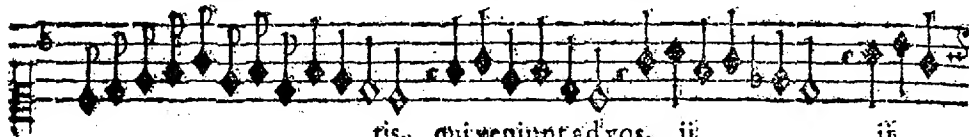
*Ad Hypoionicum.*



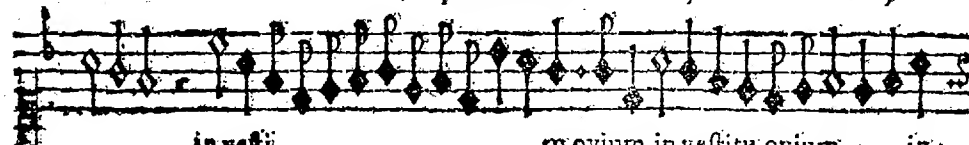
A vete vobis, Cavete vobis, cavete vo bis, ij



à pseudopro phetis à pseudoprophe-



ris, qui veniunt ad vos, ij ij



in vesti tu ovium, in vestitu ovium, in-  
cus au-

rus autem, ii intus autem sunt lupi, sunt lu pi sunt lupi  
rapa ces, rapa ces, rapa ces, rapa-  
ces.

The image shows a musical score for three staves. The first staff contains the lyrics 'rus autem, ii intus autem sunt lupi, sunt lu pi sunt lupi'. The second staff contains the lyrics 'rapa ces, rapa ces, rapa ces, rapa-'. The third staff contains the lyrics 'ces.'. The music is written in a style that appears to be a transcription of a historical manuscript, with diamond-shaped notes and a simple staff structure. There are also empty staves below the third staff.

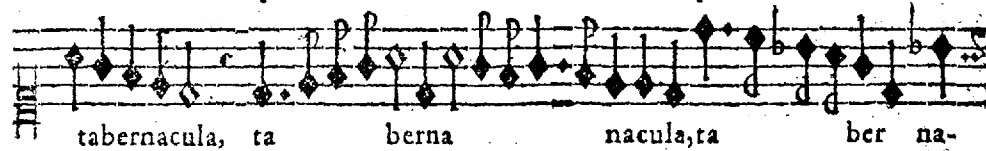
Domine

X L I X.

Dominica nona post Trinitatis.

*Ad Dorian.*

**B** Acite vobis ami cos, facite vobis ami-  
cos, facite vobis, fa cite vobis  
ami cos, ex iniusto mammona, ex iniusto  
mammona, ex iniusto mammona, ut cum defece-  
ritis



Domi

I.

Dominica decima post Trinitatis.

*Ad Dorian.*

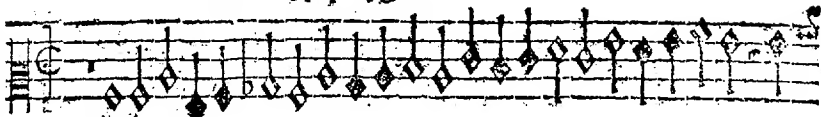
**D**omus mea, domus orationis est, domus orationis est. Domus mea a iherusalem domus orationis est, domus orationis est. Vos autem fecistis

A handwritten musical score on five staves. The notation is in a historical style, featuring a single sharp (F#) in the key signature and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. The lyrics are written below the staves, with some words split across lines. The first staff begins with a treble clef and a single sharp. The second staff has a bass clef. The third and fourth staves have a treble clef. The fifth staff has a bass clef. The lyrics are: "cistis speluncam, ij speluncam latro num, spelun- cam latronum, latro num, speluncam latro num, speluncam latro- num." The word "num" appears at the end of the fifth staff.

cistis speluncam, ij speluncam latro num, spelun-  
cam latronum, latro num, speluncam latro  
num, speluncam latro-  
num.



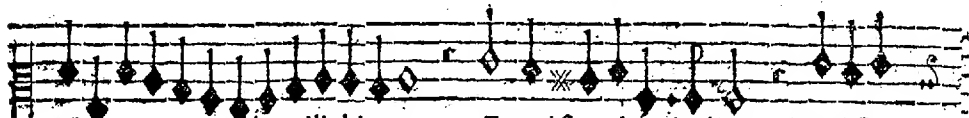
## Dominica undecima post Trinitatis.

*Ad Hypophrygium*

Mnis qui se exaltat, qui se exaltat, ij hu-



mili abitur, humiliabitur, ij humiliabitur, ij



ij humiliabitur, Et qui se humi liat, & qui se



humiliat, ij & qui se hu mi li at,

exalta-

Three staves of musical notation. The first staff contains the lyrics "exaltabitur, ij exaltrabitur, ij ij". The second staff contains the lyrics "exalta bitur, exalta bi tur, ex alta-". The third staff contains the lyrics "bitur,". The notation consists of diamond-shaped notes on a five-line staff.

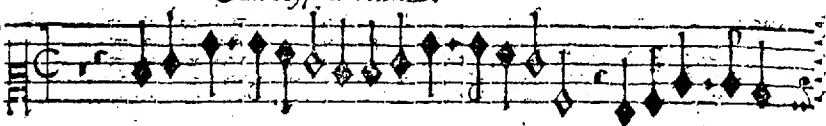
exaltabitur, ij exaltrabitur, ij ij

exalta bitur, exalta bi tur, ex alta-

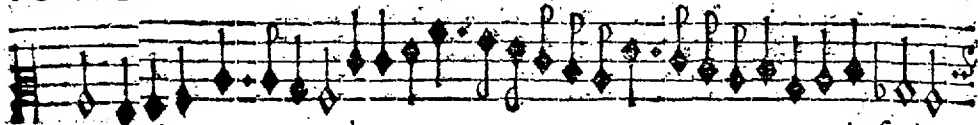
bitur,

## L I I.

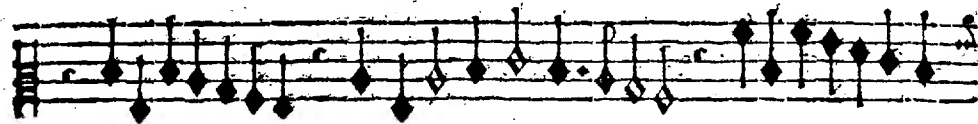
## Dominica duodecima post Trinitatis:

*Ad Hypodorium.*

Enè o mnia fecit, bene omnia fecit, ij



ij bene o mnia fecit,



Surdos fecit audire sur dos fecit audire, ij



ij ij &amp; mutos &amp; mutos, &amp; mutos lo-

qui

qui, ij & mutos, ij loqui, & mutos lo qui

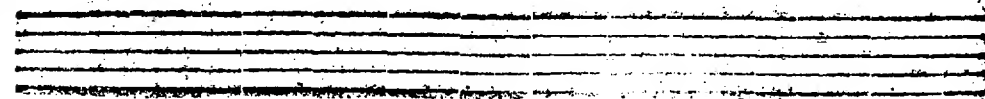
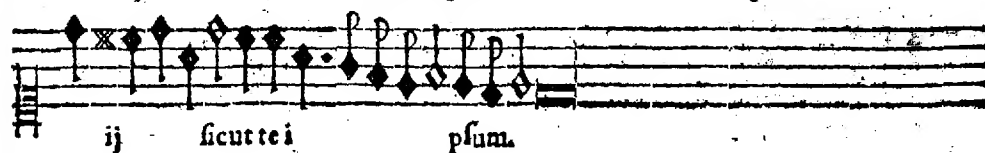
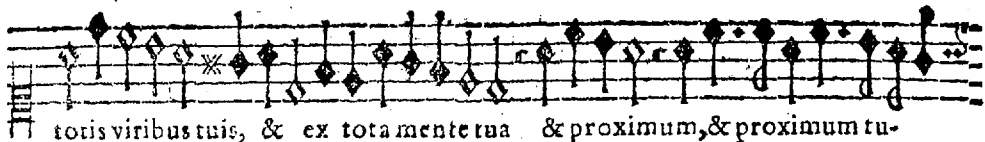
& mutos, & mutos lo qui, ij

& mutos lo qui.

## Dominica Decima tertia post Trinitatis.

*Ad Dorian.*

**D** I li ges Do minum Deum tu um, diliges Do mi-  
 num Deum tu um, ex toto corde, ex toto corde tuo, & ex  
 tota anima tua, & ex tota anima tua, & ex totis viribus tuis, & ex totis

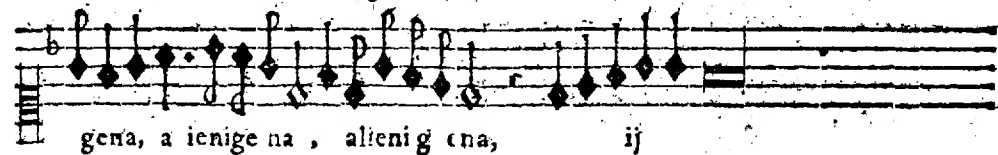


Dominica

## Dominica decima quarta post Trinitatis.

*Ad Hypoionicum.*

riam



Domi-



## Dominica Decima quinta post Trinitatis.

*Ad Hypoionicum.*


Verite pri mium, Quærite Quærite pri mium, re-  
 gnum De i, re gnum  
 Dei, & iustiti am eius, re gnum De-  
 i, regnum Dei, & iustitiam eius, & cætera, & cætera, ij  
 ij adij.

ij adij cientur, adij cientur, ij  
adijcientur vobis, adij-  
cientur vo bis.

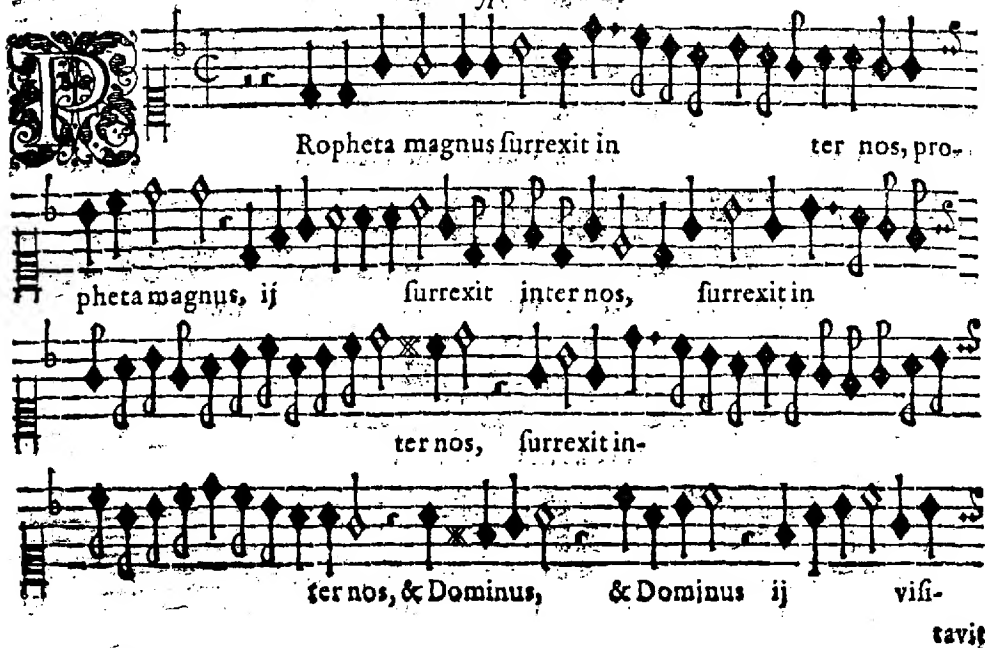
The image shows a musical score for three voices, likely a choir or three soloists. The notation is in a single system with three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that appears to be from a 19th-century publication, with diamond-shaped note heads and stems. The lyrics are in Latin and are written below the staves. The first line of lyrics is "ij adij cientur, adij cientur, ij". The second line is "adijcientur vobis, adij-". The third line is "cientur vo bis." There are two empty staves at the bottom of the page, suggesting that the music continues on the next page.

**Dominica**

L V I.

Dominica Decimasexta post Trinitatis.

*Ad Hypodorium.*



**R**opheta magnus surrexit in ter nos, pro-

phetamagnus, ij surrexit inter nos, surrexit in

ter nos, surrexit in-

ter nos, & Dominus, & Dominus ij visi-

tavit

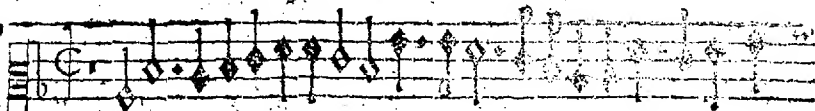
tavit plebē suā, & Dominus, i) visitavit, visitavit plebem su-  
 am, & Dominus visitavit, plebem su am, plebem su-  
 am, visitavit plebem suam.

The image shows a musical score for three staves. The first staff contains the lyrics 'tavit plebē suā, & Dominus, i) visitavit, visitavit plebem su-'. The second staff contains 'am, & Dominus visitavit, plebem su am, plebem su-'. The third staff contains 'am, visitavit plebem suam.' Below the third staff are two sets of empty musical staves.

L V I I.

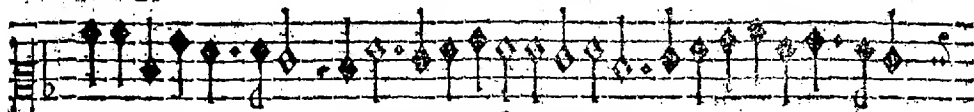
Dominica Decima septima post Trinitatis.

*Ad Hypo.Æolium.*



Um invitatus fueris ad nuptias,

cum invitatus



fueris ad nuptias, cum invitatus fueris ad nu-



ptias, recumbe, recumbe, ij in novissimo loco, in novissimo loco, ij

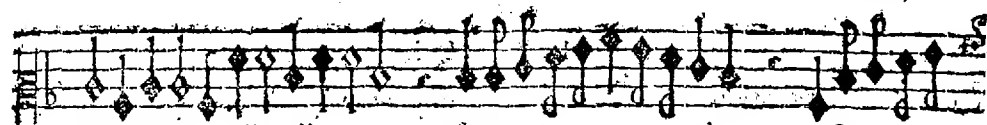


pt dicas ti

bi, qui te invitavit,

a-

mica,



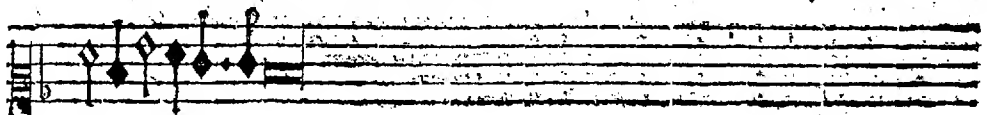
mice, amice, ij ij ascen de, ascen-



de supe rius: Erit tibi gloria, & erit tibi



glori a, coram simul discumbentibus, ij coram



simul discumbentibus,

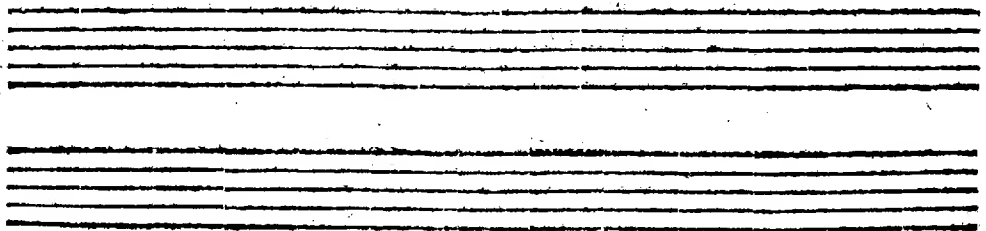
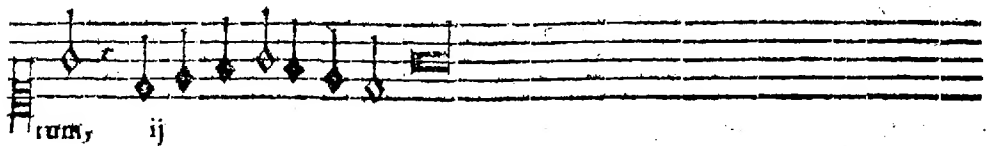
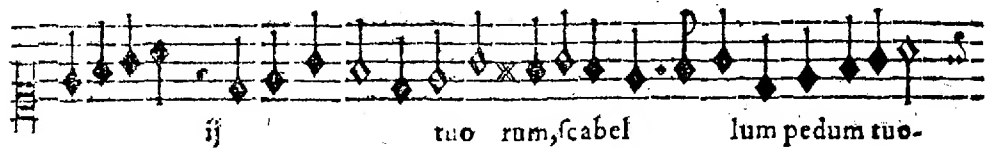
L V I I I .

Dominica decima octava post Trinitatis.

*Ad Hypemixolydium.*

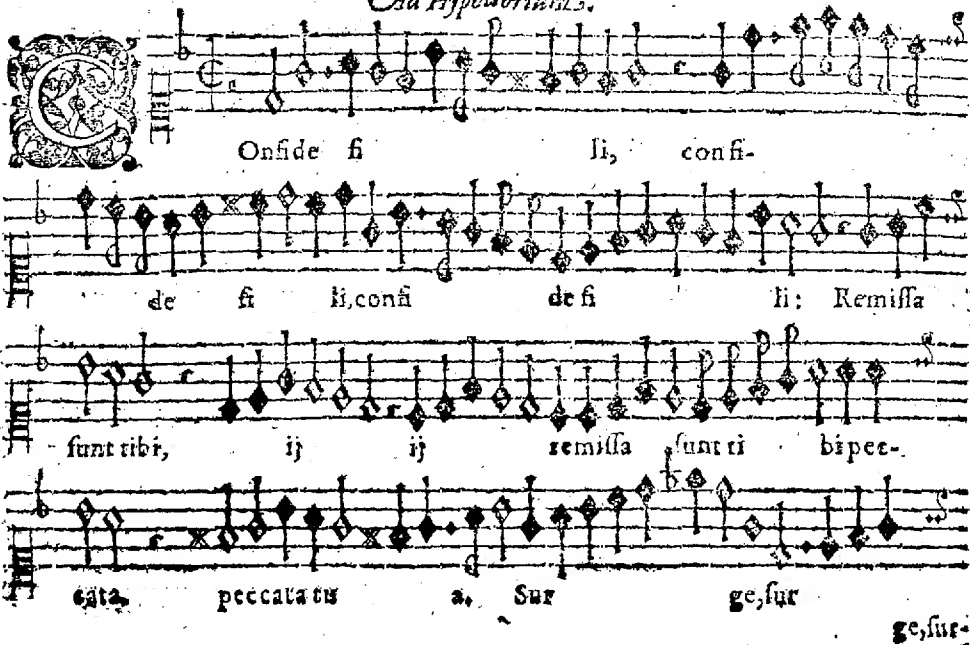
**D**ixit Dominus Deus meus sedens a dextris meis, ut non confundar in aeternum. Domine Deus, sedens a dextris meis, ut non confundar in aeternum. Domine Deus, sedens a dextris meis, ut non confundar in aeternum.

o: Sede à dextris meis, ij sede à dextris is donec ponam, ij donec ponam, ij inimicos tuos scabellum pedum tuo-

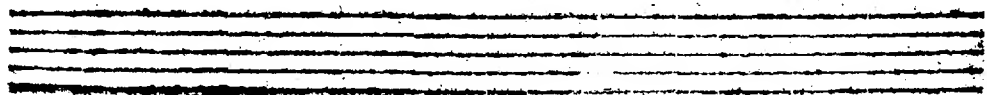
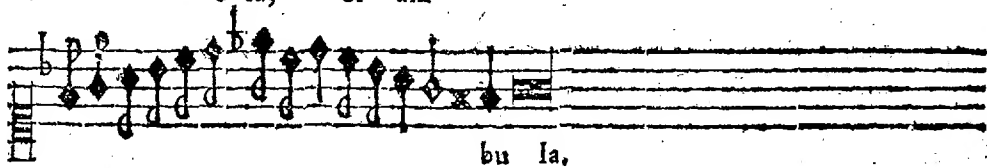
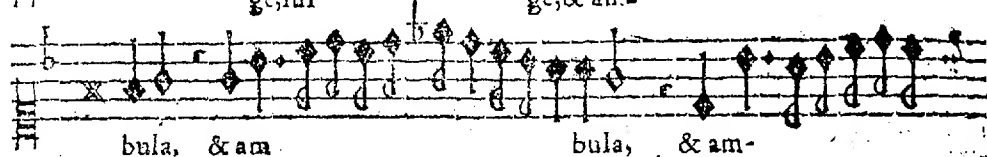




## Dominica decima nona post Trinitatis.

*Ad Hypodoriū.*


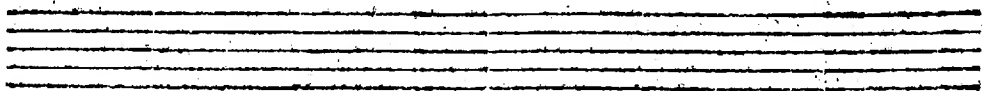
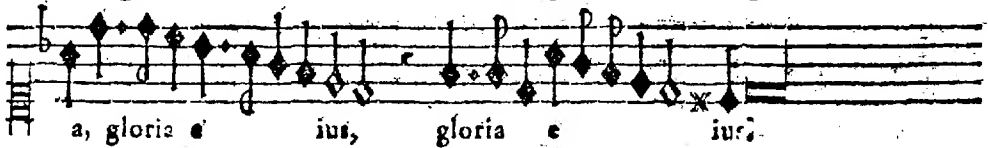
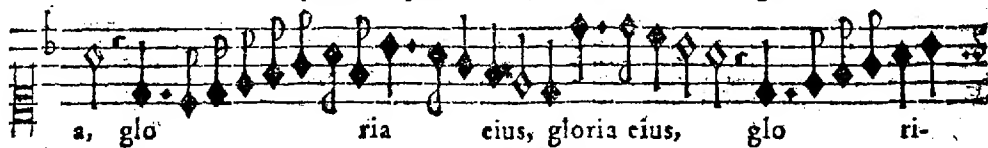
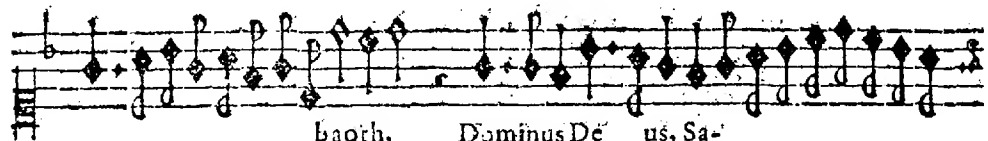
On fide fi li, confi-  
de fi li, confi de fi li: Remissa  
sunt tibi, ij ij remissa sunt ti bi pec-  
cata, peccata tu a, Sur ge, sur ge, sur-



L X.  
De sanctis Angelis.

*Ad Acolium.*

**D** u o S raphin cla ma-  
bant, clama-  
bant, alter ad alterum, alter ad alterum, San ctus,  
San ctus, San ctus Dominus Deus Sa-  
baoth,

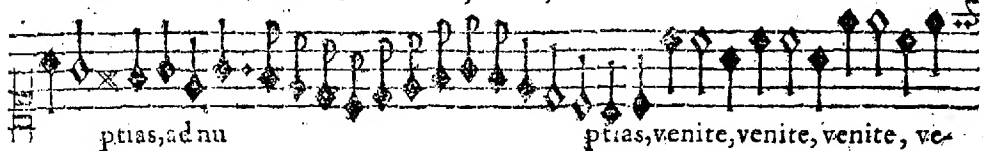


Dominica

## Dominica Vicesima post Trinitatis.

*Ad Hypomixolydium.*

Cce, pran dium me um pa ra-  
 vi, prandium me um para-  
 vi, para vi, tauri mei, ij  
 ij & alti lia mea, & alti lia ma ctara



Domini

## Dominica Vicesima prima post Trinitatis.

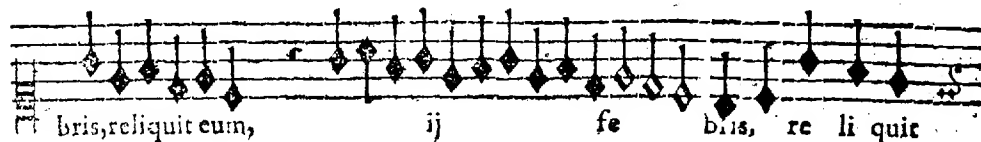
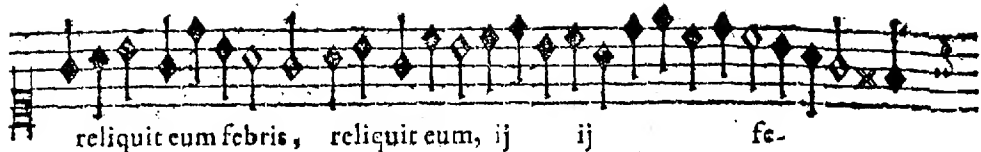
*Ad Ianicum.*


 Escenden ti Re gulo, descen-  

 denti, descenden ti Re gulo occurrerunt servi, occur-  

 rerunt servi, ij dicentes: Heri, heri,  

 hora septima, ij heri, heri hora septima, hora septima, ij reliquit



M m

Domi-



## Dominica Vicesima secunda post Trinitatis.

*Ad Darium.*


Ervescelestes, totum debitum dimi si ti bi to-  
 tum debitum dimi si tibi, nonne oportuit, nonne oportuit,  
 ij ij ij & re mi-  
 sereri conservare i nonne oportuit & te misereri conser vi tu-

i ficut

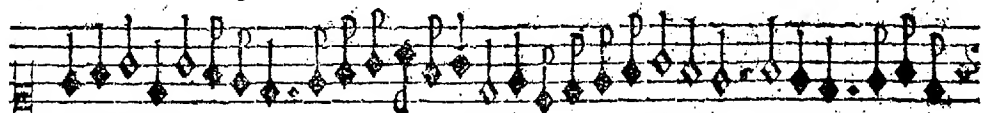


i, sicut & ego tu

i miser

tus sum,

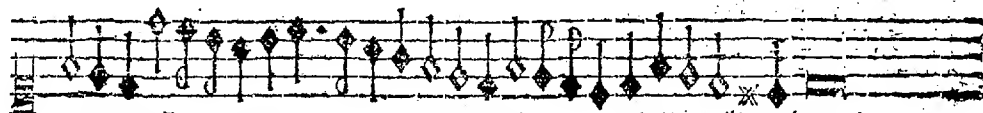
si-



cut & ego tu

i miser

tus sum, dicit Do-



minus, dicit Do

minus, dicit Do

minus, dicit Do

minus,

Mm 2

Dom-

## L X I V.

## Dominica Vicesima tertia post Trinitatis.

*Ad Dorian.*

Eddite Cæsari, reddite Cæsari, quæ

sunt Cæ-

saris,

quæ

sunt Cæ saris,

quæ sunt Cæsaris,

ij

Reddite Cæsari,

ij

quæ

sunt Cæsaris,

quæ

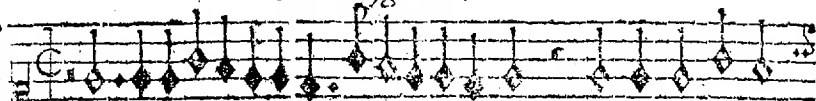
sunt Cæsaris,

ij

ij &amp; Deo

ij                      & Deo, & Deo,                      quæ  
 sunt De i,                      & De                      o, & De-  
 o, quæ sunt De i,                      quæ sunt De i,                      quæ sunt  
 De i,                      ij

## Dominica Vicefima quarta poſt Trinitatis.

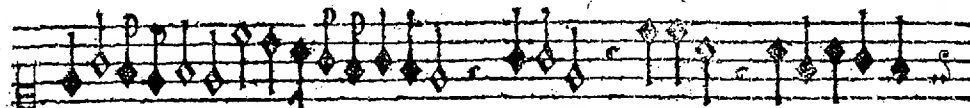
*Ad Phrygium.*

Omne fili a mea modo defuncta eſt, fili a me a



modo defuncta eſt, filia mea mo

do defuncta eſt, filia me-



a mo

do defun

cta eſt,

ſed veni,

ſed veni,

imponemanum



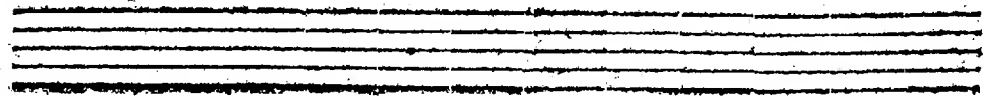
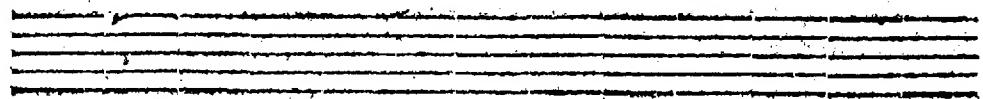
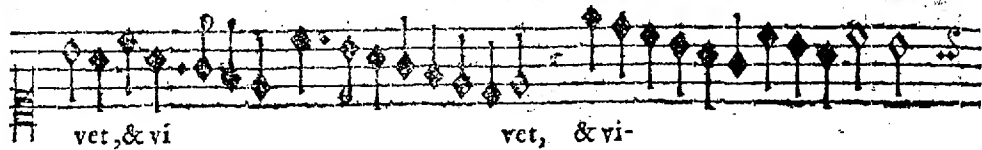
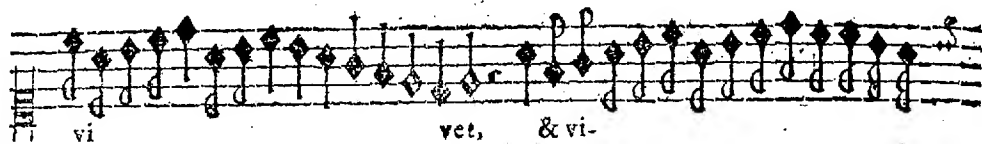
man,

imponemanumtu

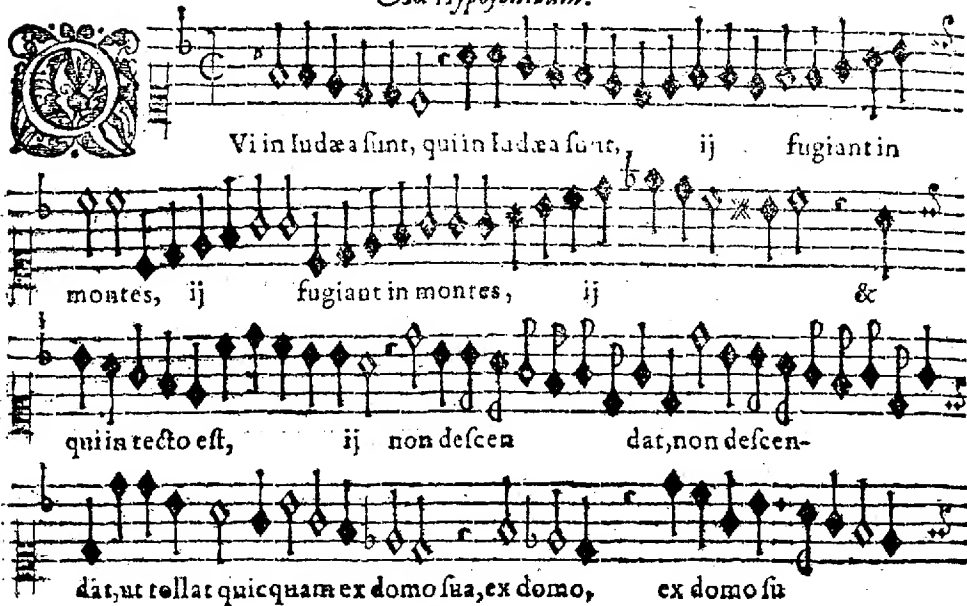
am,&amp; vi

vet,&amp;

vives

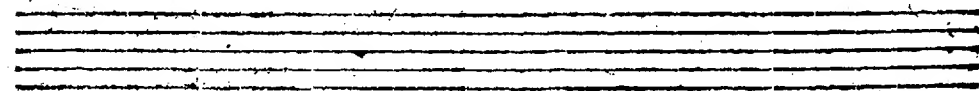
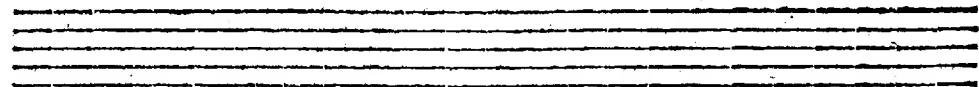
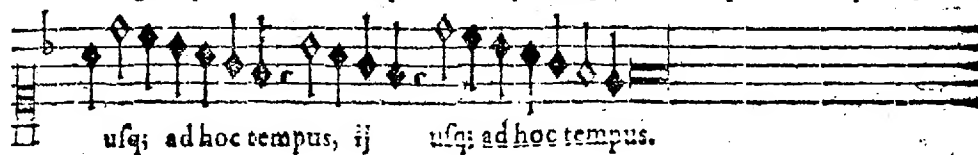
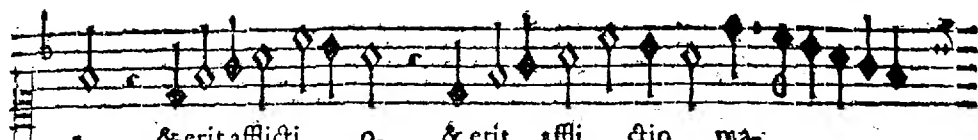


## Dominica Vicesima quinta post Trinitatem.

*Ad Hypojonicum.*


Vi in Iudæa sunt, qui in Iudæa sunt, ij fugiant in  
 montes, ij fugiant in montes, ij &  
 qui in tecto est, ij non descen dat, non descen-  
 dat, ut tollat quicquam ex domo sua, ex domo, ex domo su

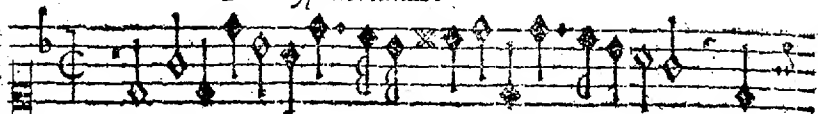
&amp; erit



Dominica



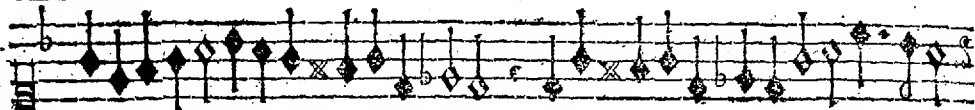
## Dominica Vicesima sexta post Trinitatis:

*Ad Hypodorium.*

E nite, venite ve

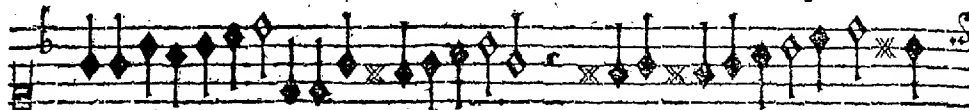
ni te, ij

ve-



nite benedicti, venite be ne dicti, ij

patris me

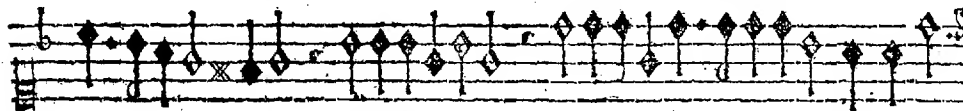


i, venite benedicti,

ij

veni

te benedicti patris



me

i,

possidete regnum, ij

possidete regnum quod vo-

bis

bis paratum est, ij paratum est, à consti tu tione à consti -

rutione mundi, ij à constituti one mun-

di ij à constitutione mundi.

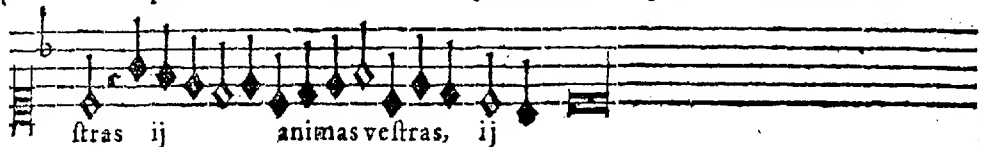
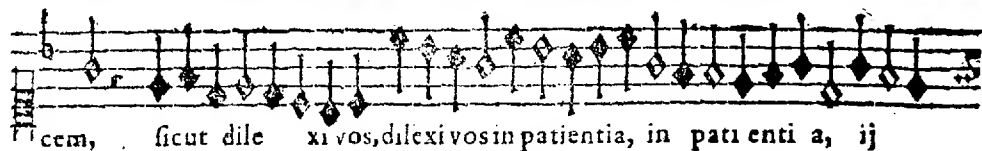
*Ad Mixolydium.*

*Ad Mixolydium.*



ceptum meū, hoc est, hoc est, praeceptum, praeceptum meum hoc est, hoc est prae-

gatis, ut diligatis in vicem, ut diligatis, ut diligatis in-  
vicem,



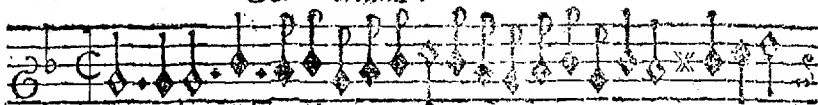
Na

Bene-

L X I X.

Benedictio mensæ.

*Ad Dorium.*



Culi o

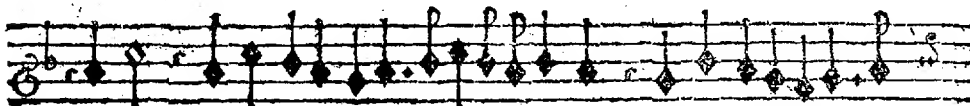
mnium in te



spe

rant, Do

mine, & tu,



& tu,

& tu das illis e

scam,

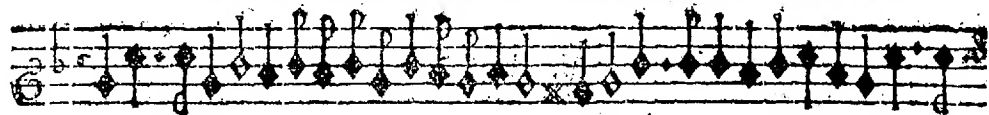
& tu das illis e-



scam in tempore oportu

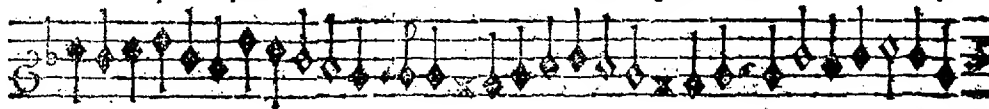
no,

in

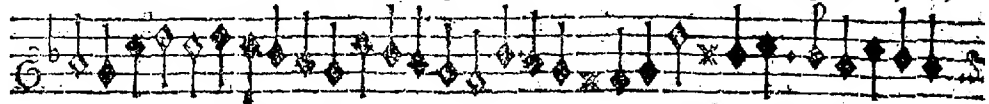


in tempore oportu

no. Aperistu manum tuam, ape-

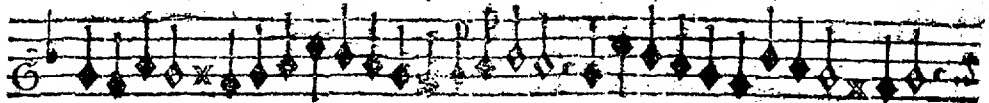


ris tu manum tuam, manum team, aperis tu manum tu am, & implet, ij ij



& implet omne ani mal, ij ij

omne animal cum bene-

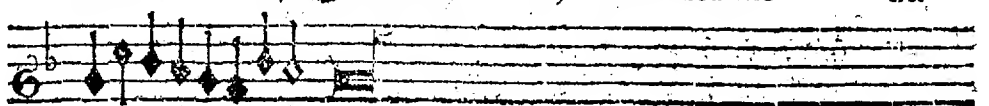


dictio

ne, cum benedictio

ne, cum benedictio

ne.



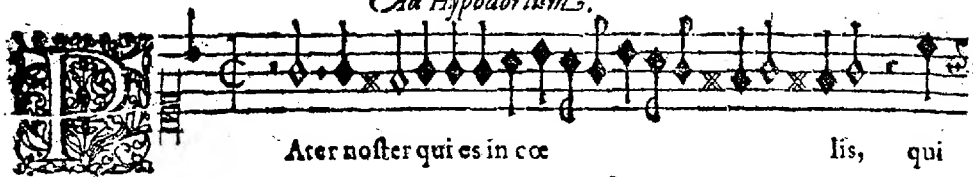
ij

Nn 2

Bene.

L X X,  
Oratio Dóminica,

*Ad Hypodorium.*



lis, qui



Panem

Panem nostrum, ij quotidianum, ij quo-

tidianum, da nobis ho die, da nobis ho

die, da nobis ho die, da nobis ho

die,

Altera Pars.

Nn

s

Et





T dimitte no bis debita nostra, & dimitte, & dimitte



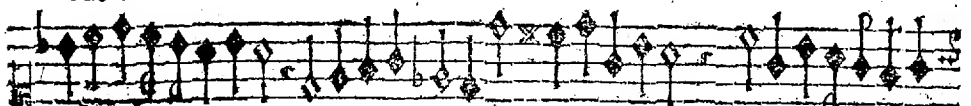
no bis, ij debita nostra, de bi ta nostra,



Sicut & nos dimittimus, ij debitoribus nostris, debitori-



bus nostris. Et ne nos indu-



cas intantationem, inten tationem, intenta ti-  
onem,

o nem. Sed libera nos fed libera nos,

fed libera nos à ma lo ij ij

A men, A-

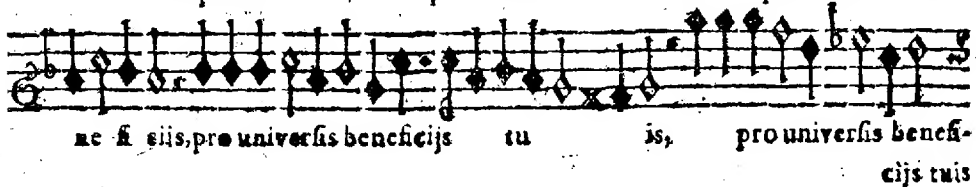
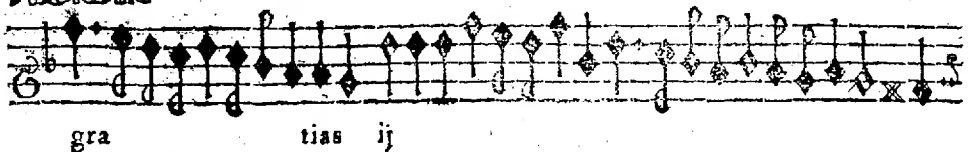
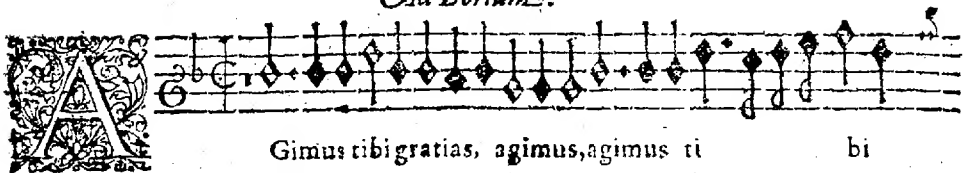
men, A-

men, Amen.

L X X I,

Gratiarum actio post sumtum cibum.

*Ad Dorian.*



cijs tuis, qui vi vis, qui vi vis, ij

qui vivis & regnas, qui vivis & re-

gnas, in secula seculorum, Amen, in secula seculorum, A-

men. ij

Finis prioris Partis.

Altera Pars

# BICINIORUM

NONAGINTATAMCVM

TEXTU, QUAM SINE TEXTU à PRAE-

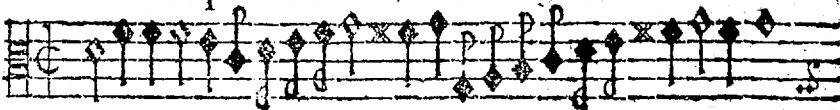
stantissimis Musicis concinnatorum, & ad usum

Studioforum sese in hac arte exercentium

accommodatorum.

VOX INFERIOR.

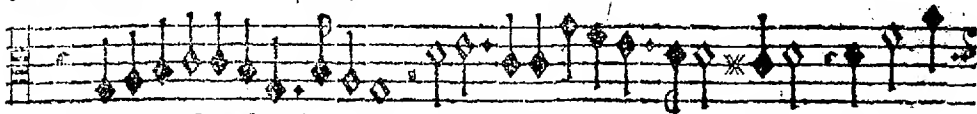
I. Iosquin. de Pres, *ad Mixolydium.*



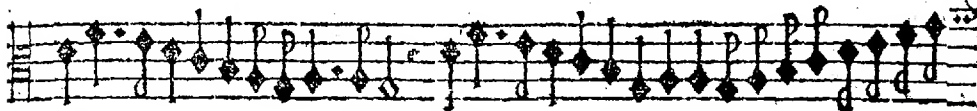
Et illud ave pro

latum, pro

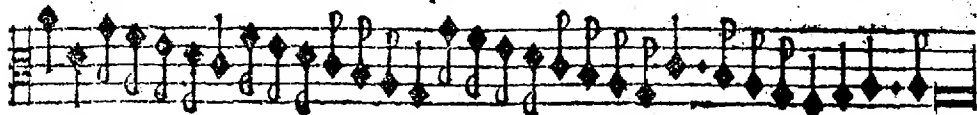
latum,



& tuum responsum da tum, ex te verbum incarna tum, quo salvan



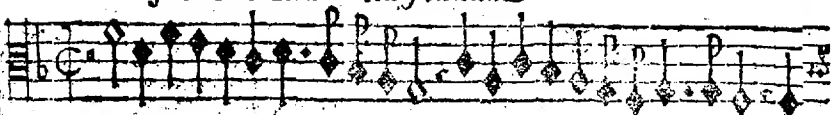
tur o- mnia, quos al vantur omnia,



salvan tur o mnia.

Jacobi

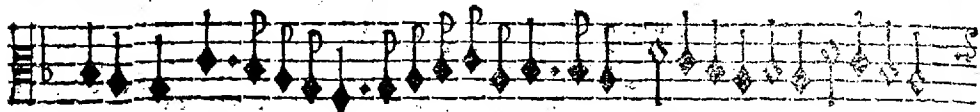
Jacobi Handl. *Ad Jonicum*



Elix puerpera,

ij

cu-

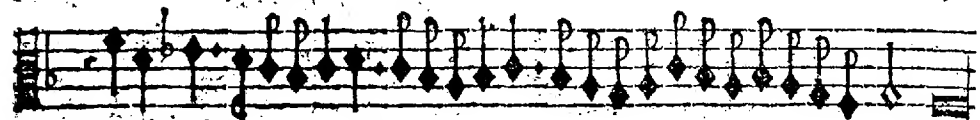


jus casta vi

sce ra Deum genuerunt, Deum genu-



e runt, & beata ube ra in arate te ne ra,

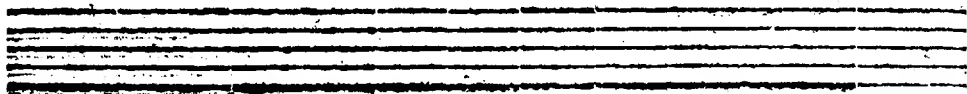


Christum la

da

vo

runt.



Incer-

III.

Incerti autoris, *Ad Mixolydium.*

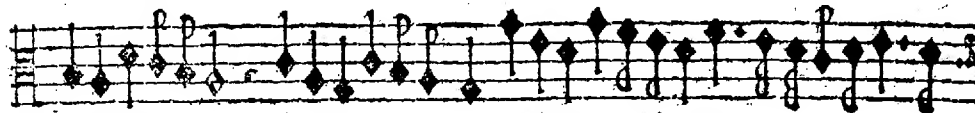


E nedictus quive nit in



nomine Do-

mi ni, in

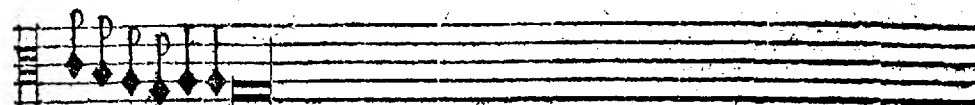


nomine

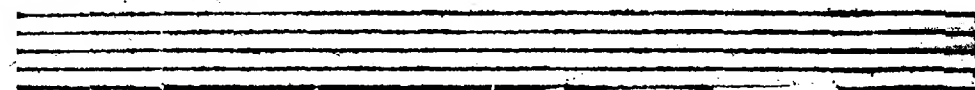
ii

in nomine

Do-



mini.

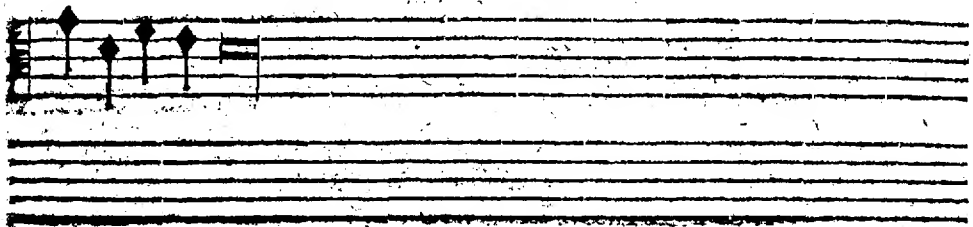
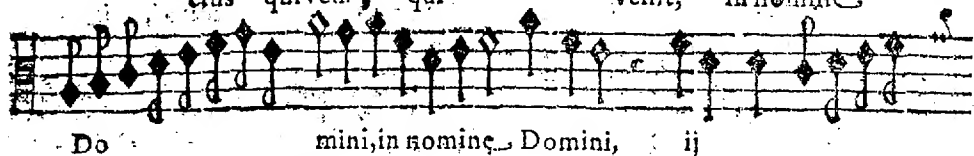
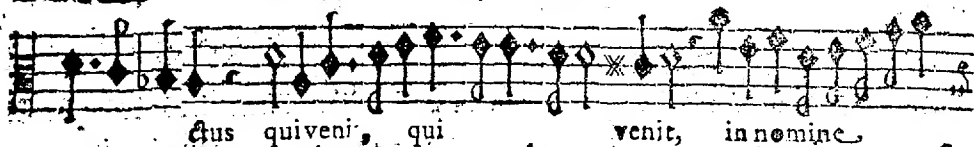


O o

Vincen



I V. Viacentij Ruffi, *Ad Hypodorian.*



V. Melchior Schram *Ad Jonicum*



Benedictus

qui ve-

nit, Bene istas

qui ve-

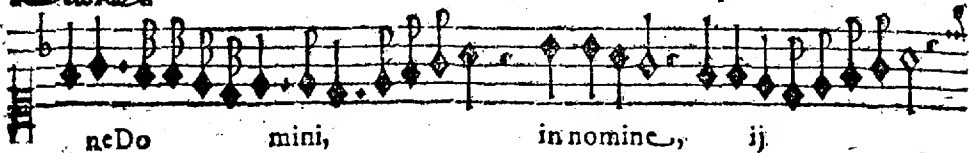
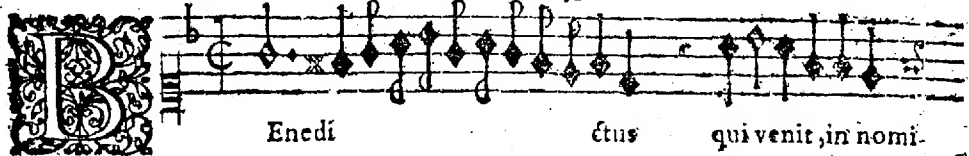
nit in nomine Do-

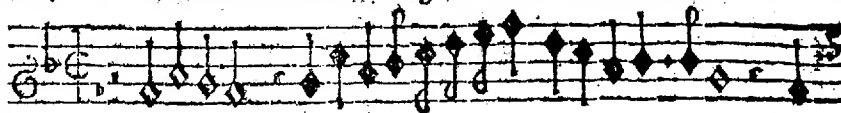
mini, in nomine Do-

mini, in nomine Do

mi ni.

V I. Rodulphus di Lasso *ad Hypodorium.*

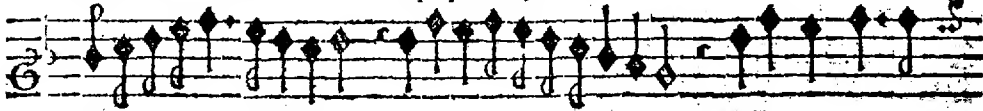




Cri bantur hæc in genera tione altera, in



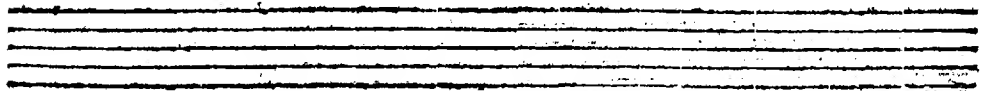
generatio ne alte ra, & populus qui crea bi tur, laudabit



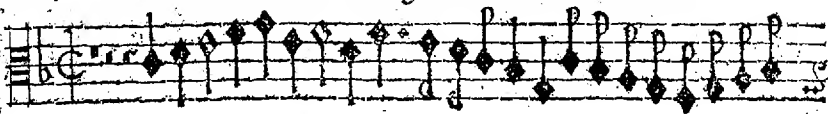
Do mi num, ij ij



laudabit Do minum.



VIII. Orlandus di Lasso. *Ad Joniam*, variato fine.



Memoria aeterna e

rit Ja



rus, ab auditione ma la

ij

non time-

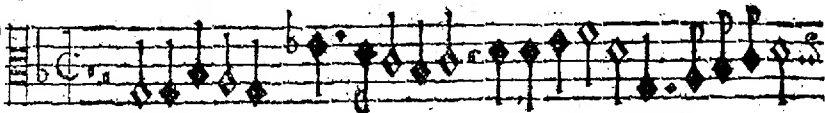


bit, non

timebit.

Orlandus.

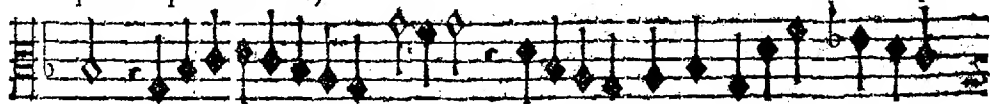
I X. Orlandus di Lasso; *Ad Dorian.*



p̄sa te cogit p̄i etas, ut mala nostra su-



peres parcendo ij & vo ti com po-



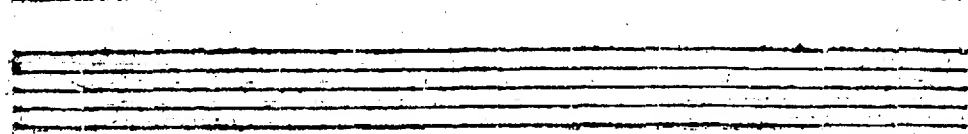
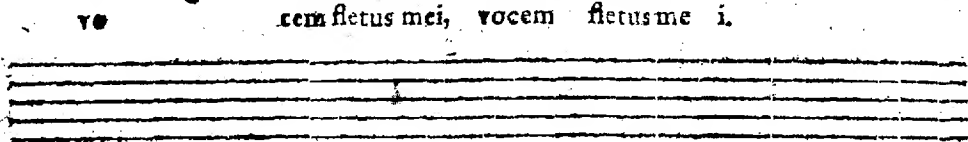
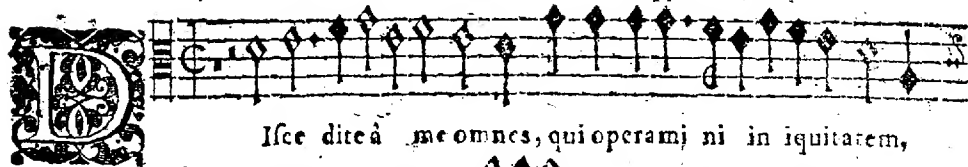
tes, nos tuo vultu fatias. fatias, nos tuo vultu fati as, nos tuo vul-



tu fa

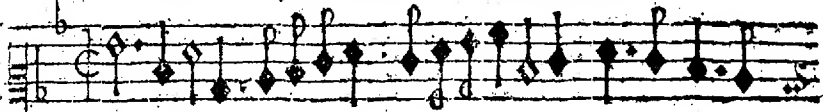
tias.

X. Orlandus di Lasso, *Ad Hypodorkum.*



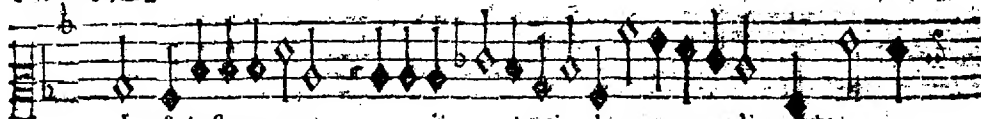
Orlandus

## X. I. Orlandus, di Lasso:

*Ad Dorian.*

Intellectum

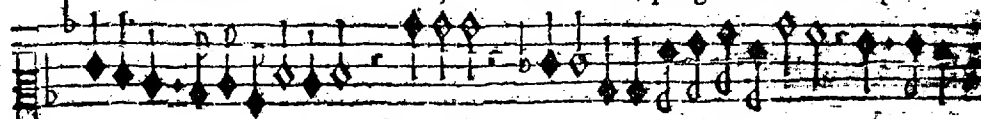
ribida-



bo, &amp; instrua te

ij

in via hac, qua gradieris hac qua



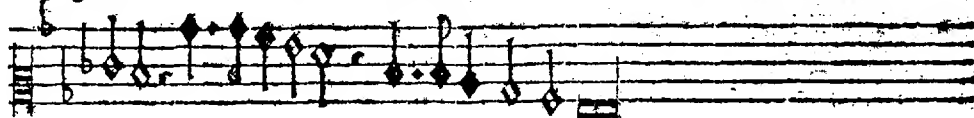
gradie

ris

firmabo,

ij

superte oculos



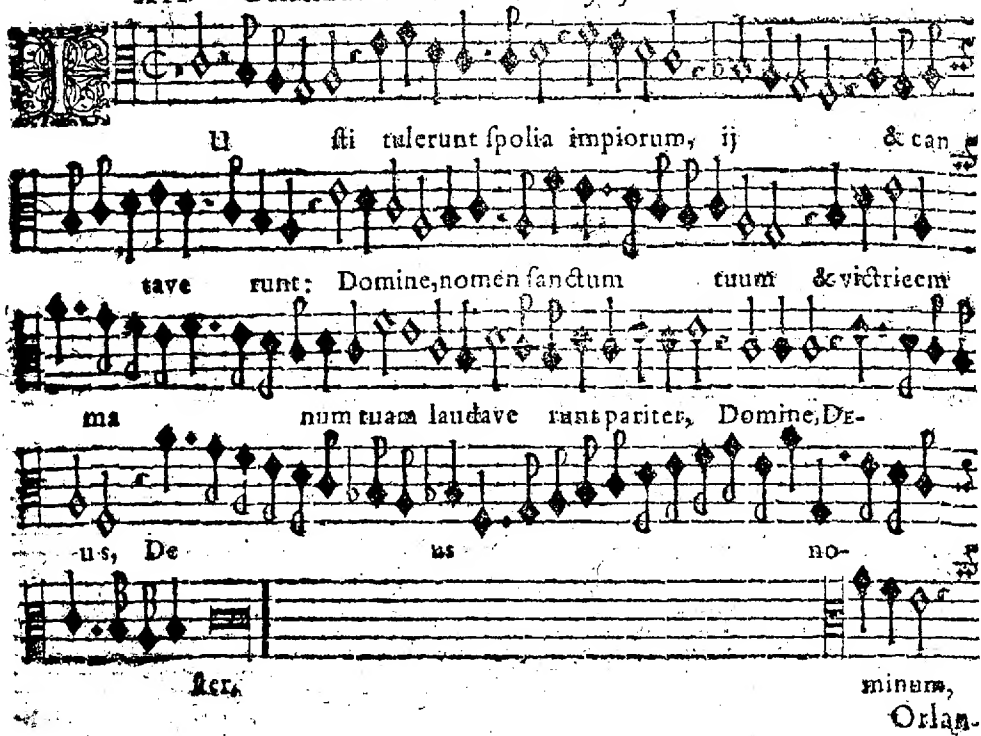
meos ij

oculos me os.

Orlan-

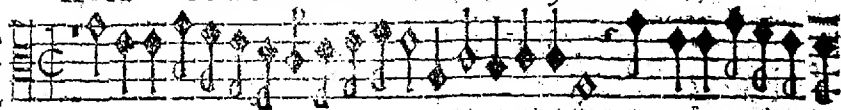


XII. Orlandus di Lafs. *Ad Hypæjonicum.*



E  
 u  
 sti tulerunt spolia impiorum, ij & can  
 tave runt: Domine, nomen sanctum tuum & victriem  
 ma num tuam laudave rant pariter, Domine, De-  
 us, De us no-  
 minum,  
 Orlandus

XIII. Orlandus di Lais. *Ad Mixolydium.*

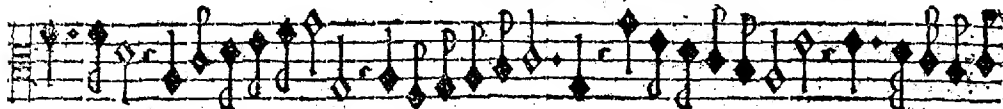


Ulgunt Ju

sti, sicut lili um, fulgebunt Ju-



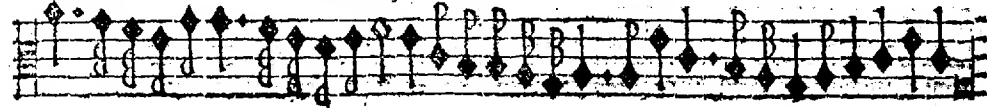
sti sicut lilium, & sicut ro sa in



Jericho, flore bunt ij ij an-



te Do minum, an te Do-



an

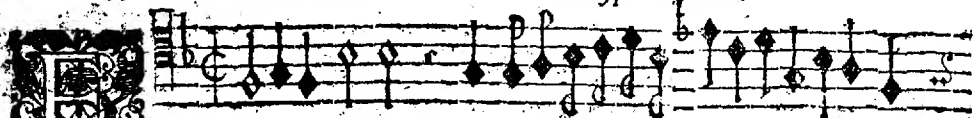
te Domi

an, ante Do

minum.

XIV. Orlandus

*Ad Hypodoriūm.*



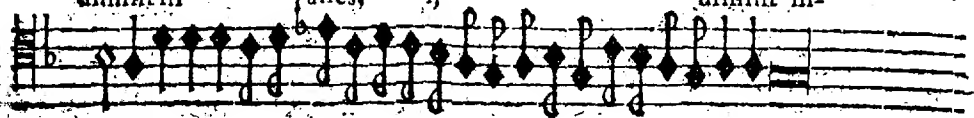
Su rientes imple vitbonis ij



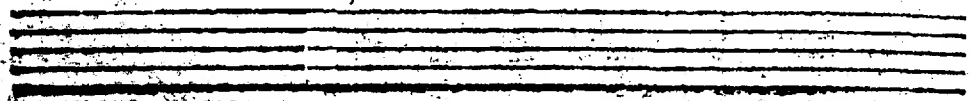
implevit bonis, ij & divi tes



dimisit in anes, ij dimisit in-



anes ij



Orlan-

X V. Orlandus *Ad AEolium.*



Ecce Po tentiam, fecit poten tiam



in brachio

suo in brachio su

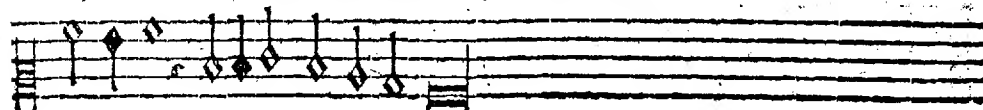
o, disperfit superbos



ij

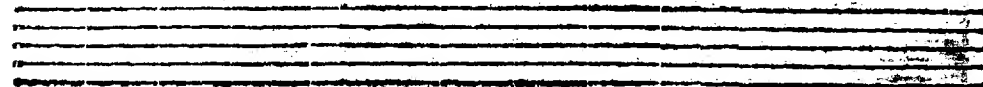
mente cordis su i, mente cor

dis su-



i.

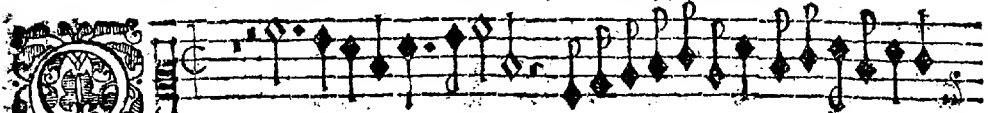
ij



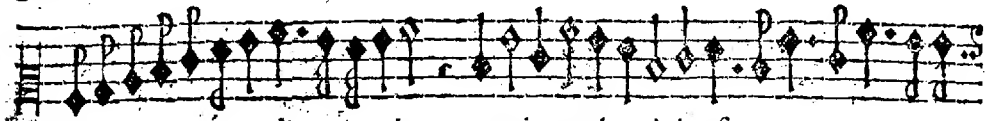
P p

Orlan.

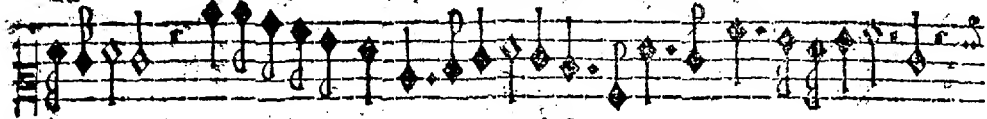
XVI. Orlandus [di Lasso, *Ad Hypodorium.*



Cu lus non vi dit, nec au ris



au di vit, nec in cor ho minis ascen.



dit, qua pra pa ravit De us, his

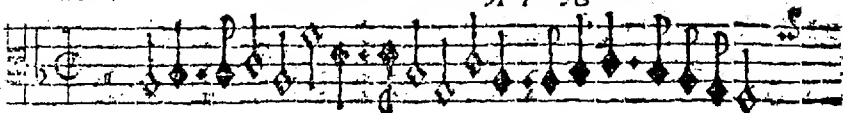


qui diligunt il lum qui di ligunt

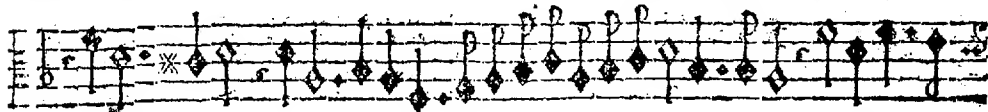


il lum,

X V I E. Orlandus. *Ad Hypophrygium.*



Qui sequitur me, ij qui sequitur me,



non ambulet, ij in te exerbis, sed habe-



bit, sed habe bit in-

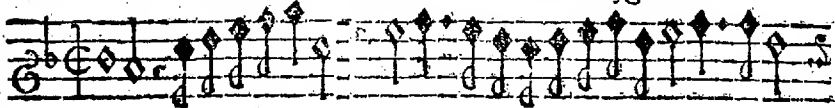


men vi ta dicit Domi-



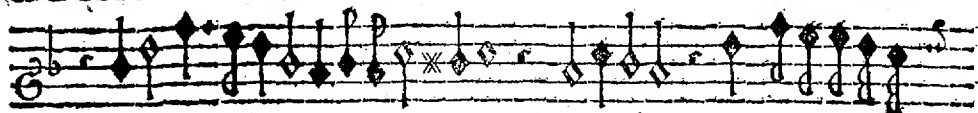
mus, di cit De minus

## X I I X. Orlandus di Lasso.

*Ad Phrygium.*

Egra cur rit ad me

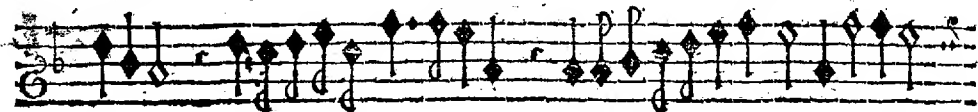
dicum,



vas ferens aro

matum,

&amp; à morbo multi-



plici

ver

bo

cu ra tur,

verbo

curatur medici,



verbo

cura

tur

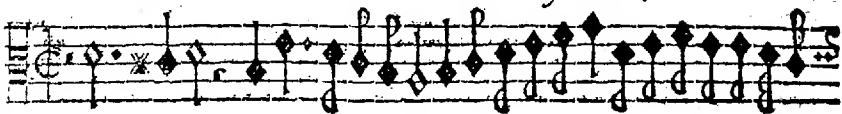
ij

me

dici.

Orlandus

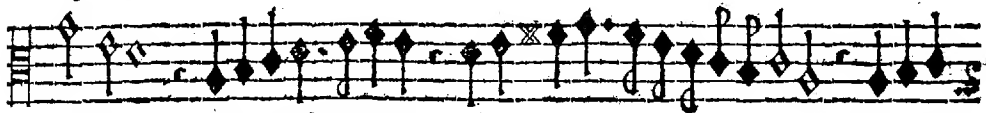
XIX. Orlandusdi Laffo. *(Ad Mixolydium.)*



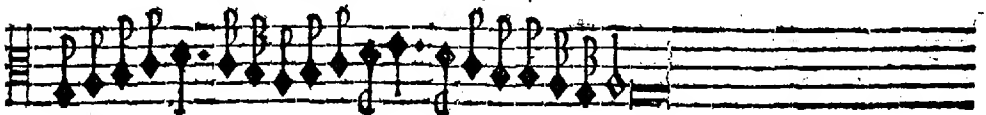
Uoniam qui ta li a a-



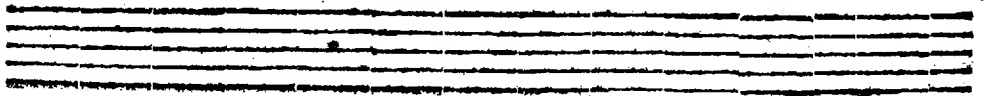
gunt, re gnum De i, re gnum



Dei non consequentur, ij non confe-



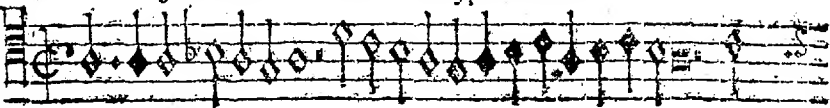
quentur.



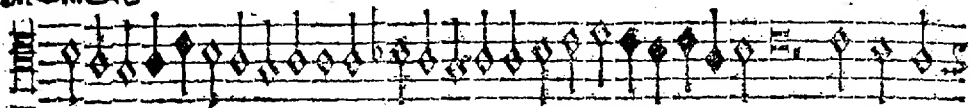
P p 3

Jaco-

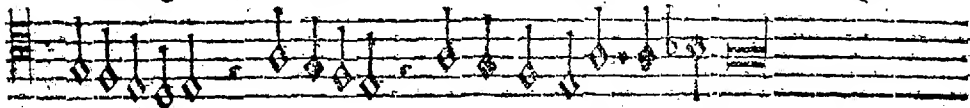




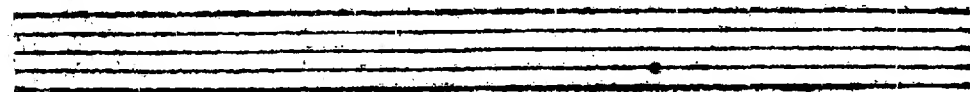
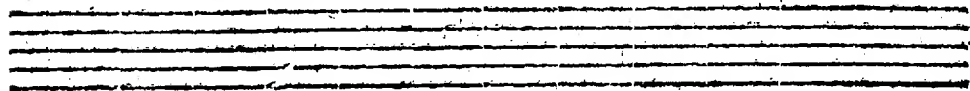
Ri pe me Domine, ab inimicis meis, ad



te confugi. ij Docce me facere voluntatem tuam: Quia De-

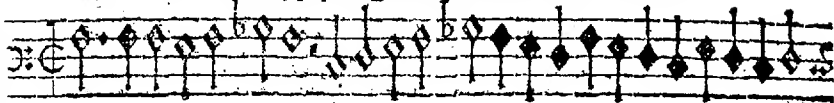


us meus es tu, Quia Deus, ij meus es tu.

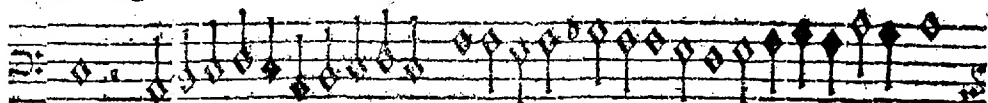


Idem

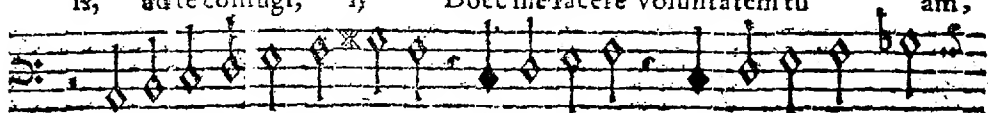
X X I. Ident *Ad Hypophrygium*; sed *vocibus inversis*.



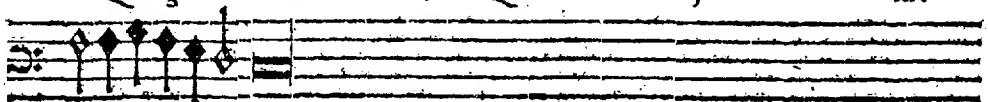
Rip me Domine ab inimicis me-



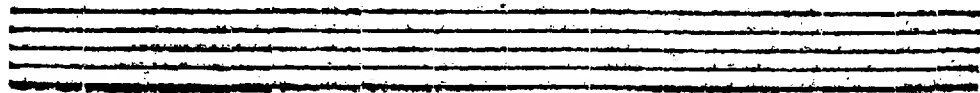
is, ad te confugi, ij Docce me facere voluntatem tu am,



Quia Deus meus es tu, Quia Deus ij me-



us es tu,



X X I L

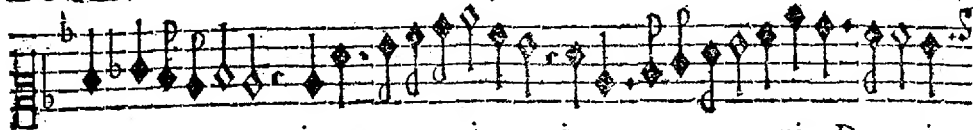
Leonhardus Lechner, *Ad Hypoionicum.*

Benedictus

qui ve

nit

ij



inno - mi ne, in no

mine Do mi-



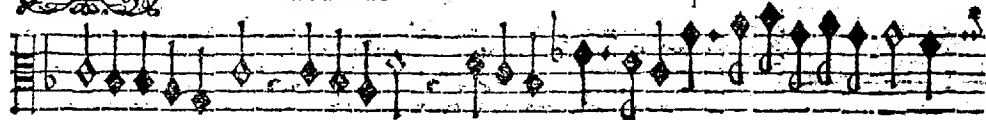
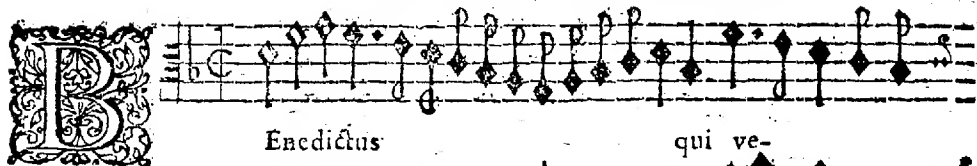
ni, in no

mine Do

míni.

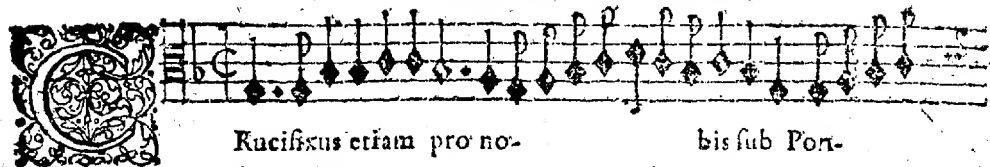
Orlandus.

XXIII. Orlandus di Lasso, *Ad Dorian.*



Orlan-

X X I V. Orlandus *Ad Dorian*

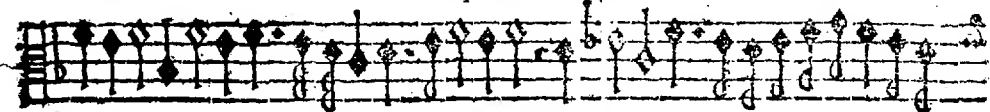


bis sub Pon-



Pilato, passus & sepul

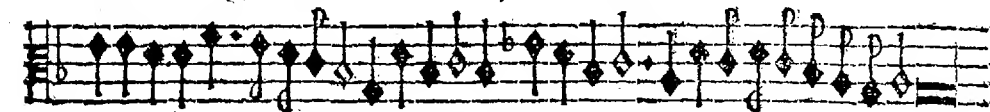
-tus est, &



pturas,

& ascendit in Coelum, sedet ad dexteram Pa

tris.



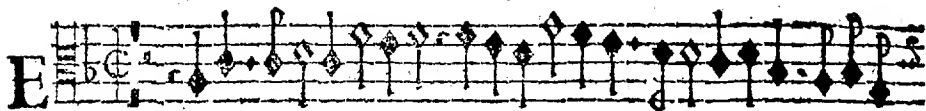
tris.

Orlandus.

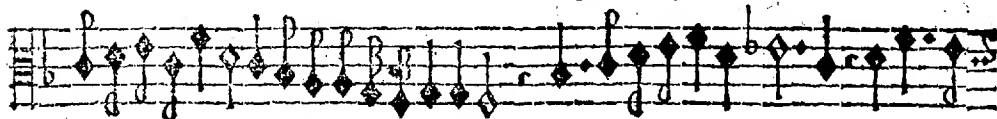
xxv.

Orlandus,

*Ad Dorium.*



T iterum venturus est cum gloria, judi care vi-

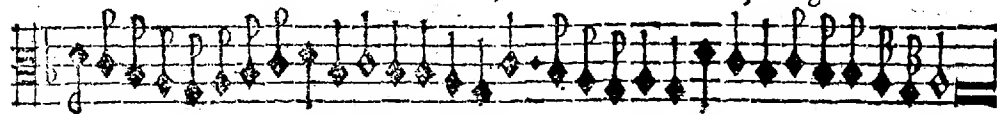


vos & mor

tuos;

CU

jus regni non e-

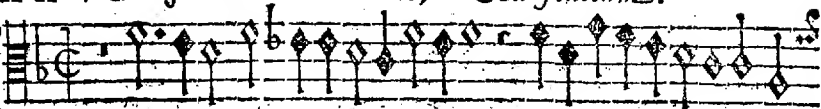


rit finis non erit fi

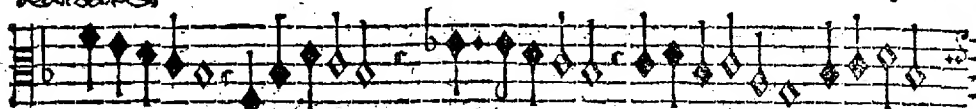
nis, ij

**Johan**

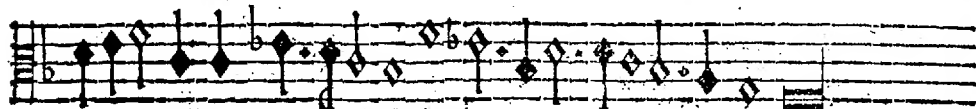
XXVI Johan. Leo Hasler, *Ad Jonicum.*



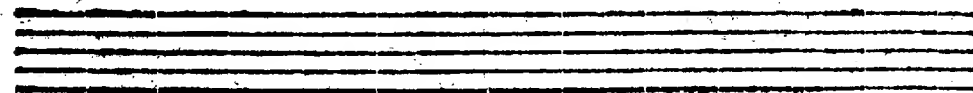
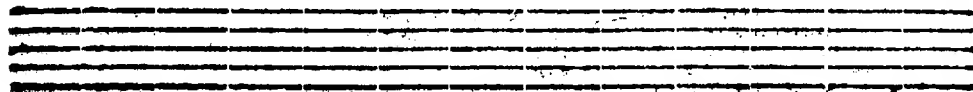
Ru ci fixus etiam pro nobis, sub Pontio Pilato, passus



& sepultus est, & resurrexit, ter tia die, secundum scripturas, & ascendit

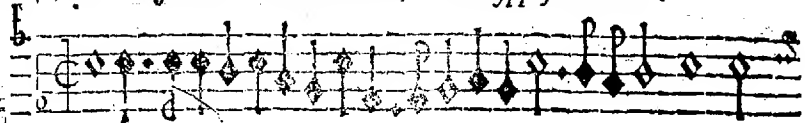


ij in coe lum sedet ad dexteram Pa ris.



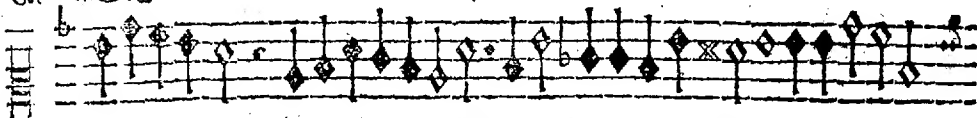
Orlandus

XXV. II. Johan. Leo Hasler, *Ad Hypponicum.*



Titerum venturus est cum gloria iudica

re vi-

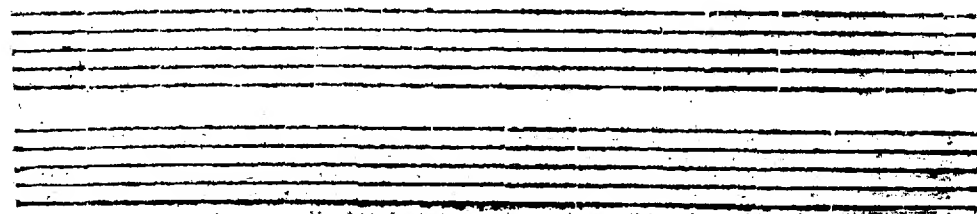
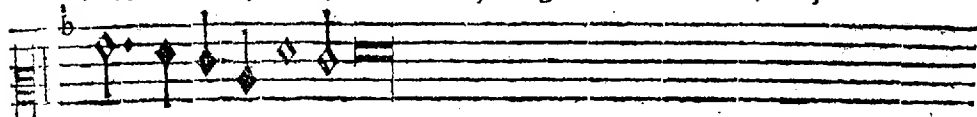


us & mortuos,

ij

cujus regni non erit finis,

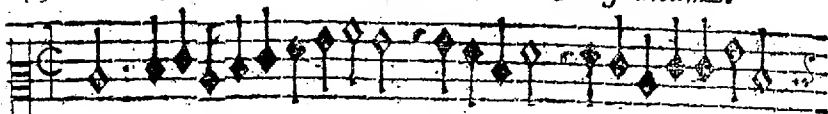
ij



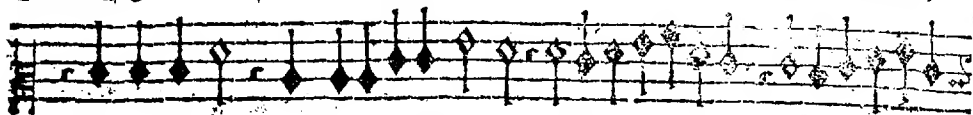


XXVIII. Blasius Ammon.

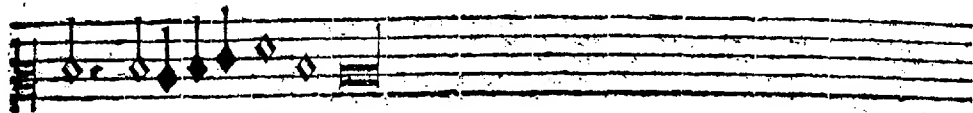
*Ad Jonicum.*



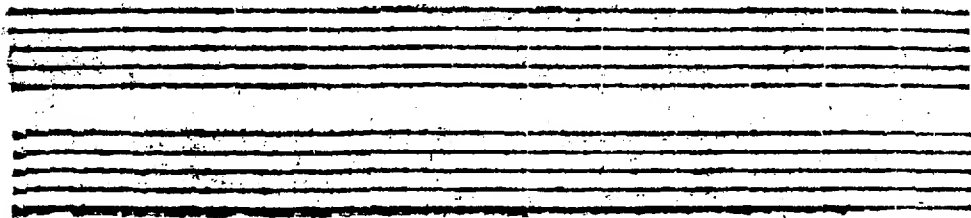
Rucifixus etiam pro nobis, sub Pontio, sub Pontio Pilato,



sub Pontio, sub Pon tio Pilato, passus & sepultus est, ij



Passus & sepultus est.

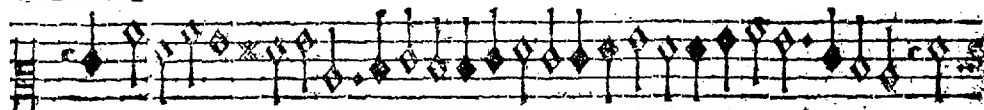


Blasius

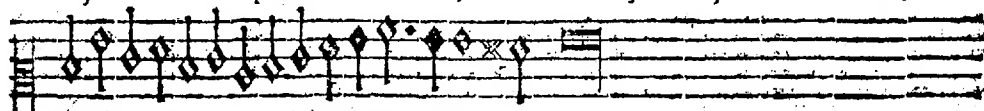
XXIX. Blasius Ammon. *Ad Jonicum, variato fine.*



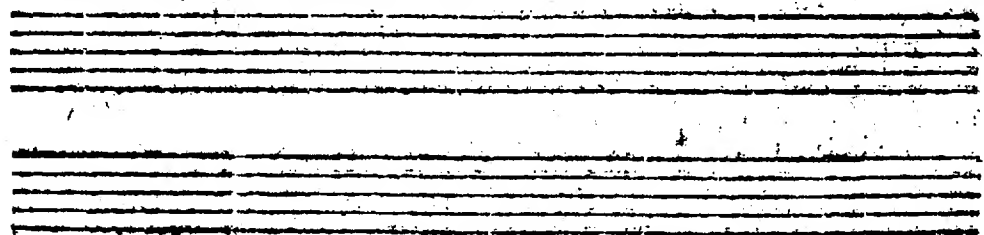
T refurrexit, ij      tertia die, secundum ij



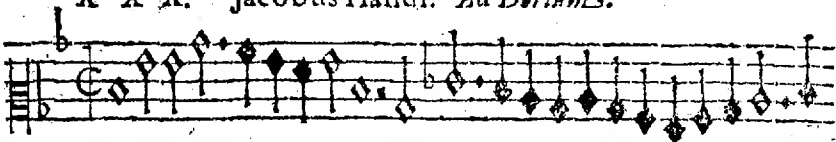
ij      Scripturas & ascendit, & ascendit ij      ij      in coelum, se-



det, sedet ij ij ad dexteram Pa-      tris.



X X X. Jacobus Handl. *Ad Dorian*.



Leni sunt Cœ li & ter-



ra, & ter

ra, & ter

ra, & ter-

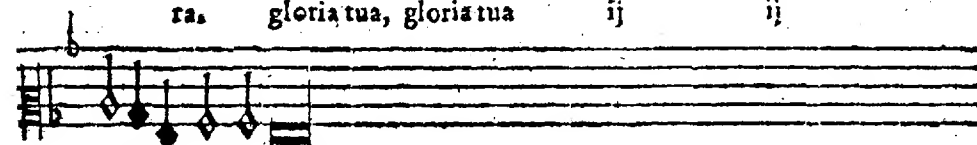


ra,

gloria tua, gloria tua

ij

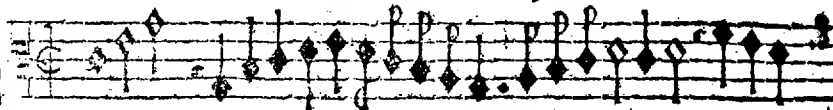
ij



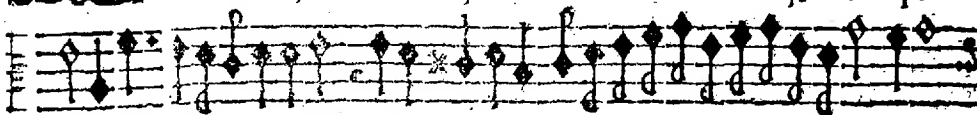
gloria tus.

Orlan-

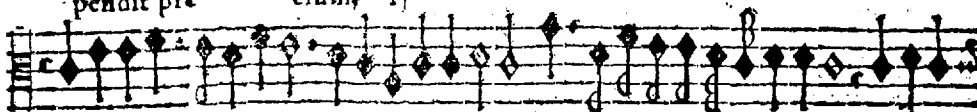
XXXI. Orlandusdi Lasso. *Ad Mixolydium.*



Eata, beata cuiusbra chijs seclipe-



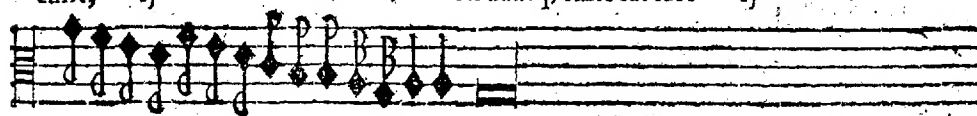
pendit pre cium, ij



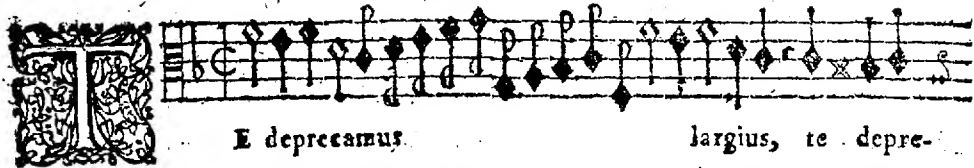
statera facta corporis, ij Prædamq;



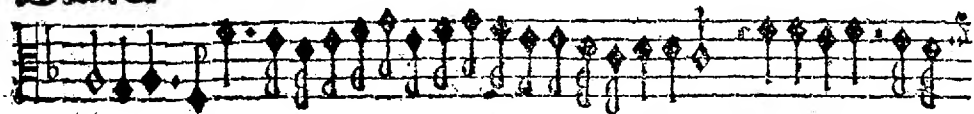
tulit, ij tartari, Prædamq; tulit tartari ij



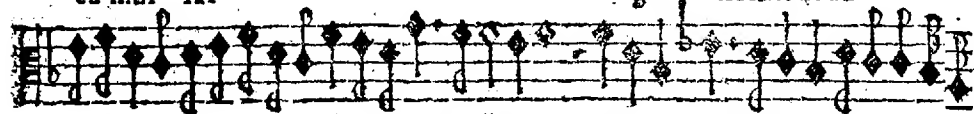
XXXII. Orlandus, *ad Ionicum.*



largius, te depre-



gius, nostris adan-



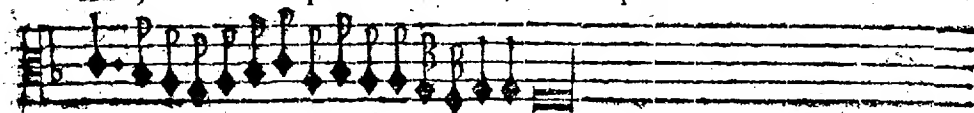
sen si bus nescire

profus o-



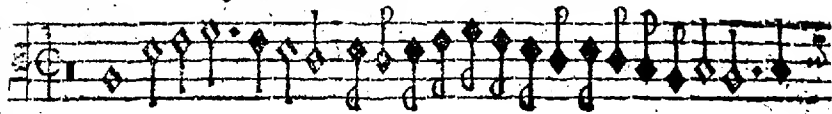
ptionis vulnera, corru pio

nis vul-



ne ta

XXXIII. Jacobus Handl. *Ad AEolum.*



Go autem

fem

per spe-



rabo,

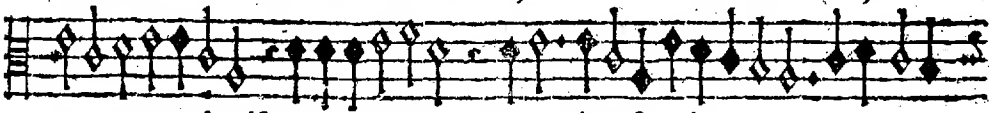
& adjiciam

super omnem laudem tuam, exulta-



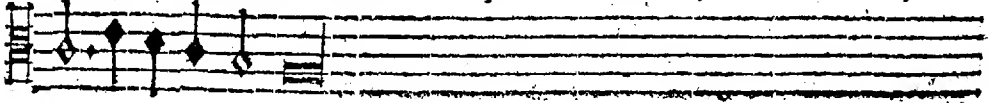
bunt labia mea, cum cantavero tibi ij

& anima ij



mea, quam redemisti, & anima mea, quam redemisti, ij

ij

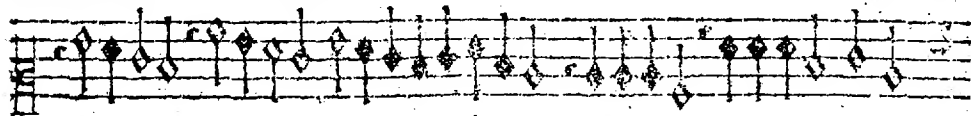


quam re demi sti.



Ed &amp; lingua me

a rotadi. e,



ij ij me dita bitur justitiam, justitiam tuam.



ij cum confusi &amp; reveriti



fuerint, cum confusi &amp; reveriti

fu erint, qui

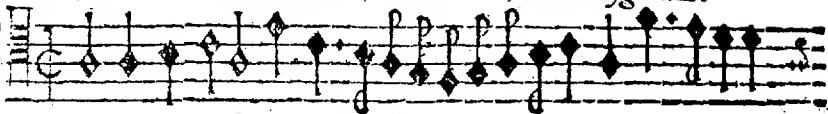


quarunt ma

la mi

hi.

X X X V. Orlandus di Lasso. *Ad Phrygium.*



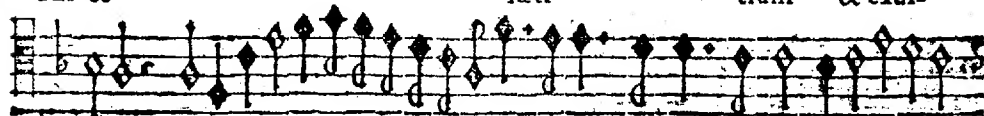
Udi tui me| o da bisgau -



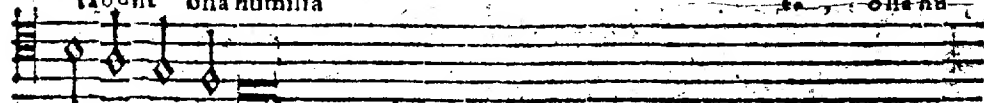
um &c

lari

tiam & exul-

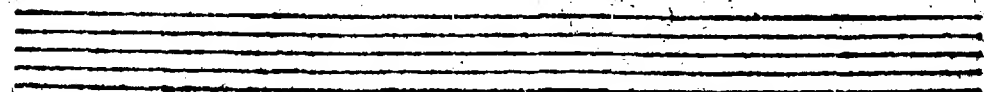


tabunt ossa humilia



sa, ossa hu

mili a ra.



Orlan-



XXXVI. Orlandus di Lasso. *Ad Hypojonichm.*, variato fine.



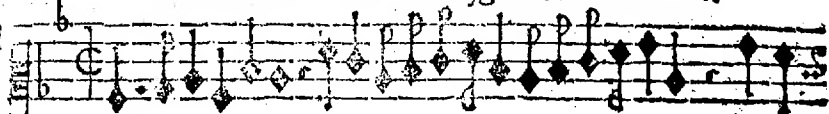
On aver tas fa ciem

tu am à me, in quacunq; die tribulor, in quacunq; die tribu-

lor, incima ad me au rem tu am, in-

elina ad me ij an rem tuam.

Orlandus.



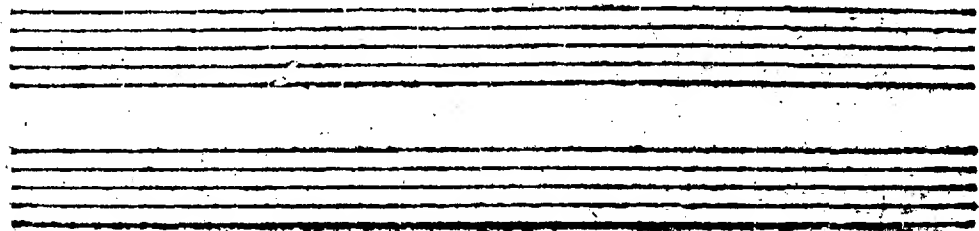
U true runt & corru pta sunt cica-

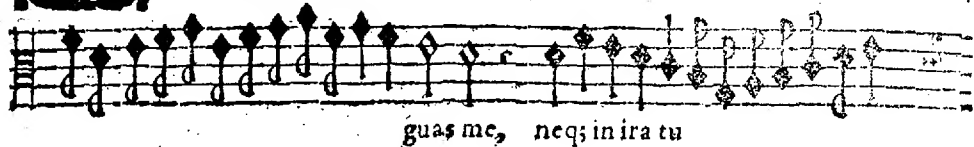


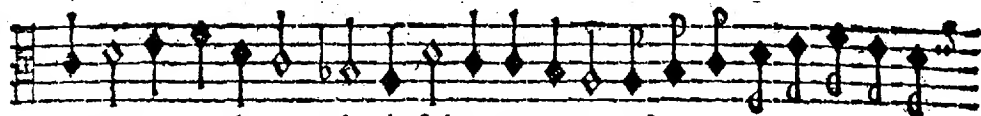
tri ces me x, à fa cie in-



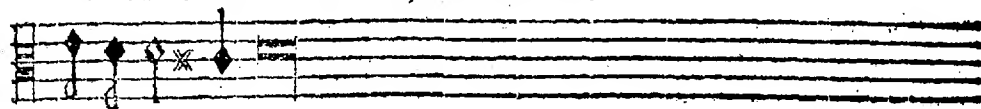
fipientia me x, in si pientia me x.







tur ba ta est val de, sed tu Domine us-



que quo?

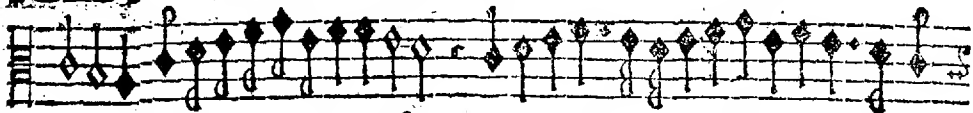
R r

Bern-

XXXIX. Bernhardus Klingenstein/ *Ad Hypodarium variatofine.*



Converte Domine & eripe a nimam



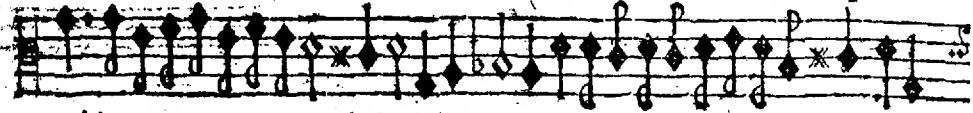
meam, saluum me fac, propter misericordiam tuam,



quoniam non est in morte, qui memor



est tuus in inferno autem quis confite-



boravi in genibus tuis

me olava bo lava bo

per singu- las noctes per singulas no- ctes lectum meum

chry mis meis, stratum meum riga-

Bo.

X L. Bernhardus Klingenstein/ *Ad Hypodorium.*

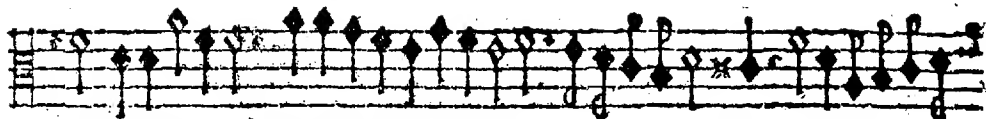
Ue batus est, ij à furore oculus meus, oculus meus in

vetera vi inter inimicos meos, inter inimicos meos, Disce-

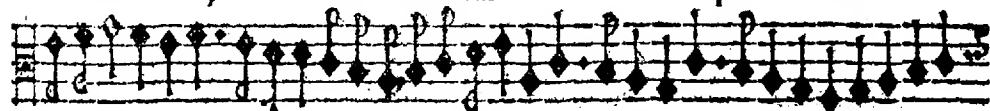
dite à me omnes qui operamini iniquita cem, quoniam ex au-

divit Dominus vo cem fle-

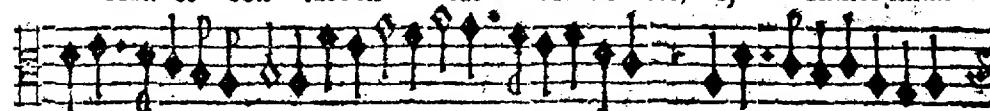
tus mei, ex audivit Dominus deprecationem me am,



Dominus ij orationem meam susce pit erube-



scant & con turben tur vehementer, ij omnes inimi-



cime i, convertantur & erubescant, & erube scant, val-



de velociter, ij valde velociter ij ij



C

X L I

Orlandus di Lasso, *Ad Dorian*



XLII. Orlandus, *Ad Dorium.*



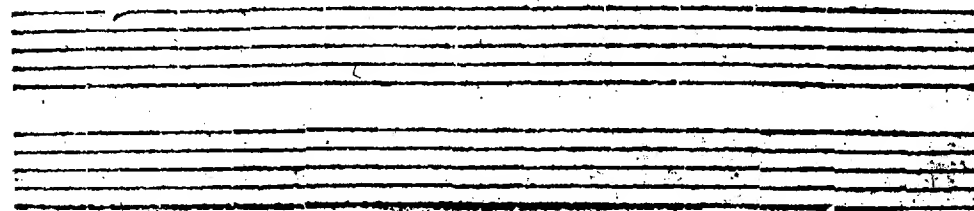
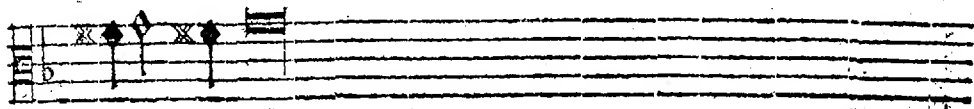
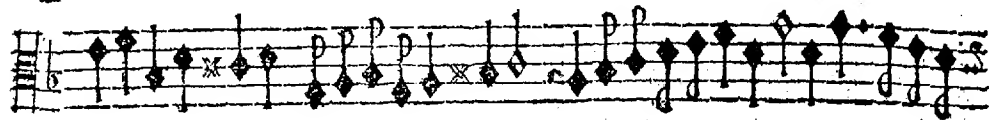
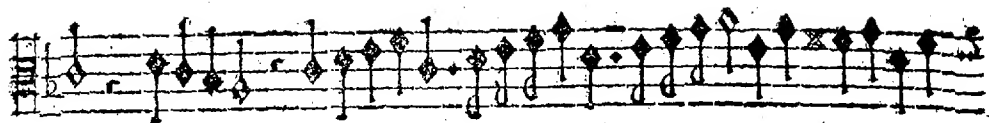


Orlando

XLIII.

Orlandus,

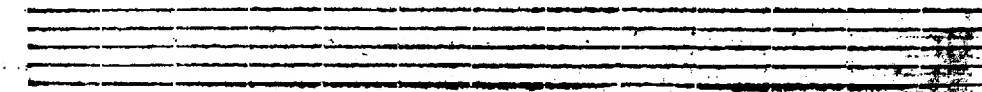
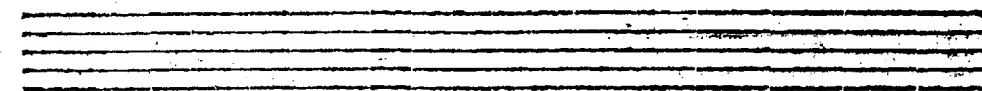
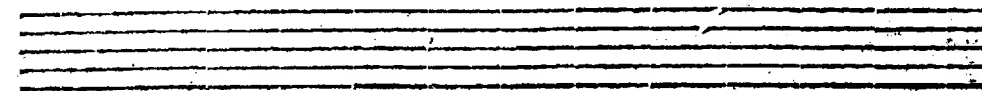
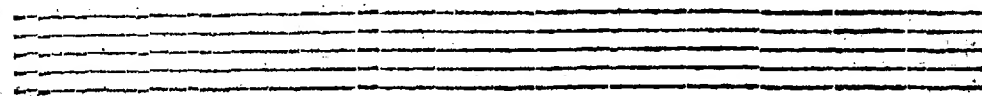
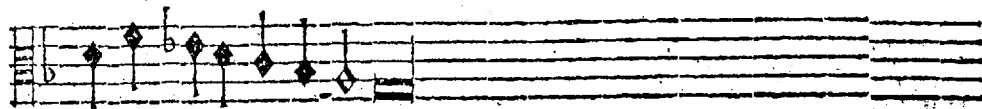
*Ad Dorian.*



Jchan.

X. L. I V. Johan. de Antiquis. *Ad Derium.*



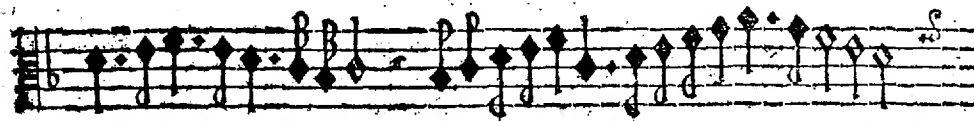
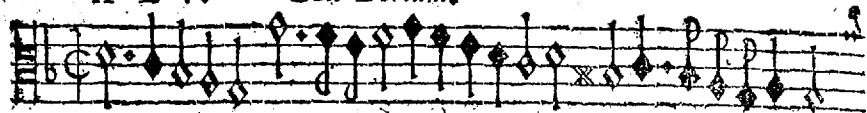


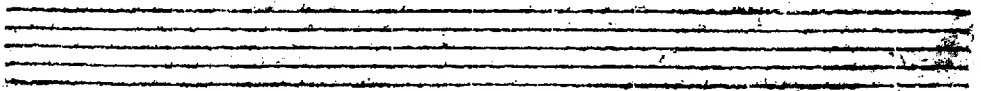
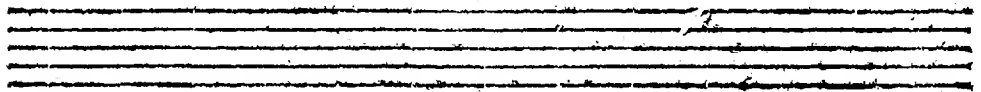
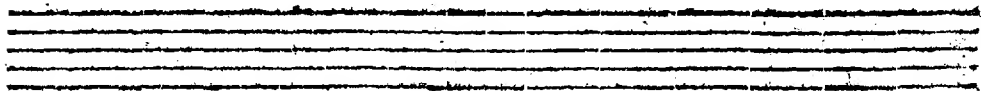
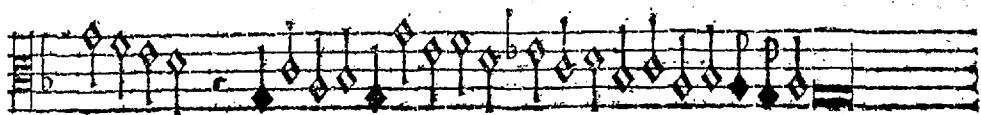
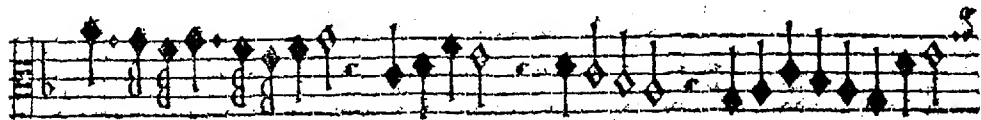
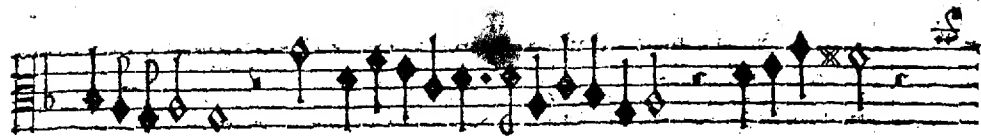
*sf*

*Ad*



X L V.

*Ad Dorian.*



*sf* 2

Tarqdi-

X L V I. Tarquinius Papa, *Ad Dorian.*



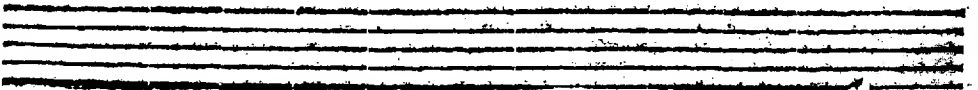
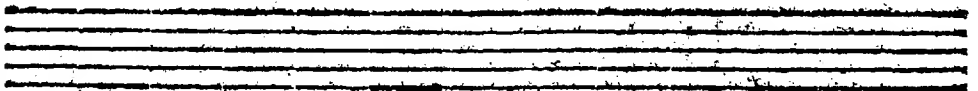
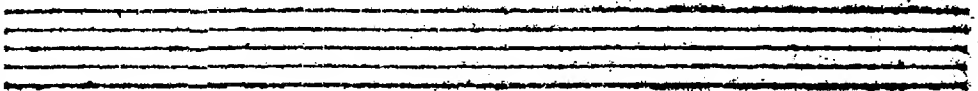
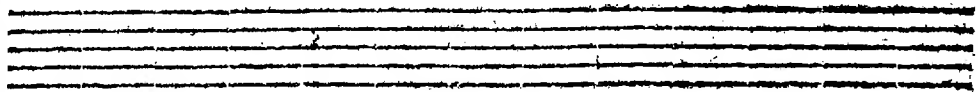
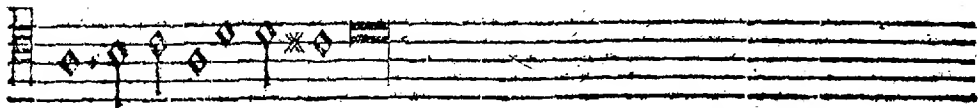
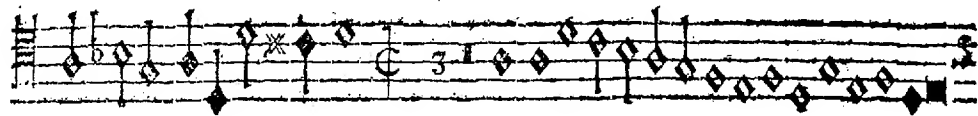


S. f 3

Casparus

X L V I I.

Casparus Schröterus. *Ad Dorian.*



X L V I I I. Orlandus. *Ad Hypodorium.*





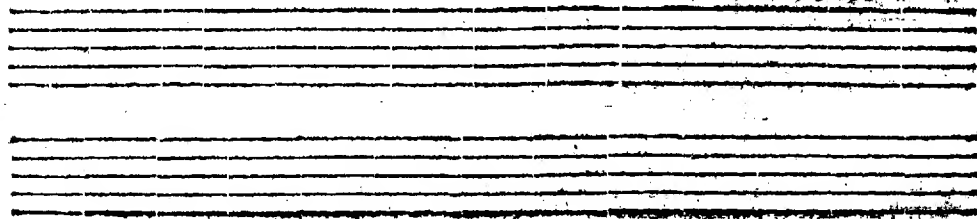
Orlans



X L I X.

Orlandus, *Ad Hypodorium.*





Organo

L.

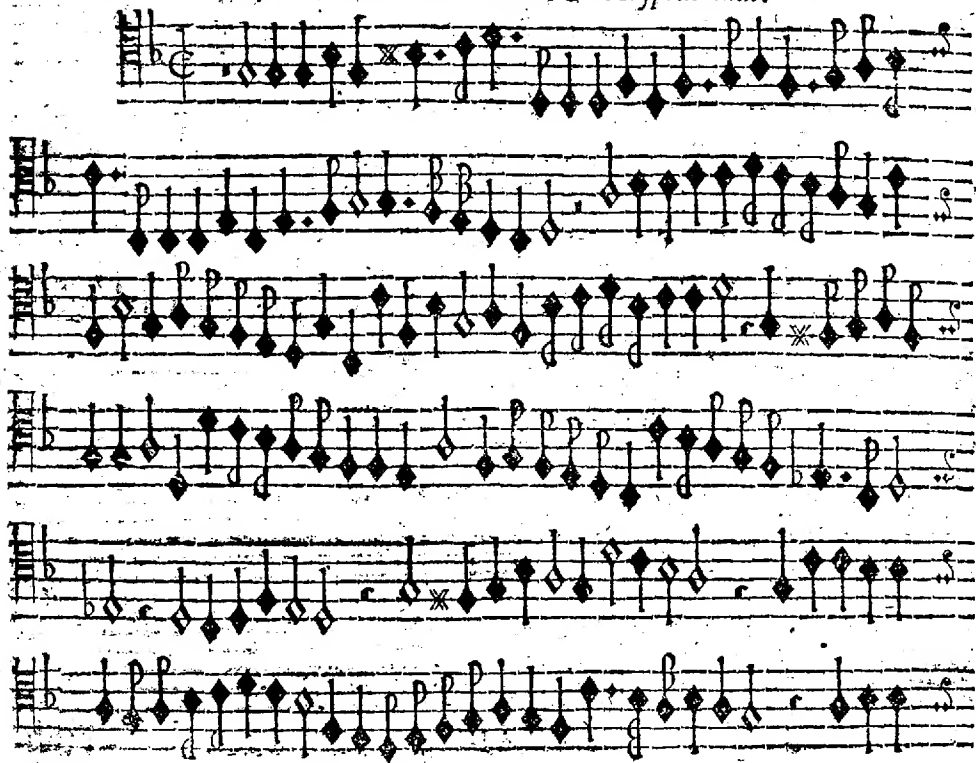
Orlandus, *Ad Hypodorium.*



Tt.

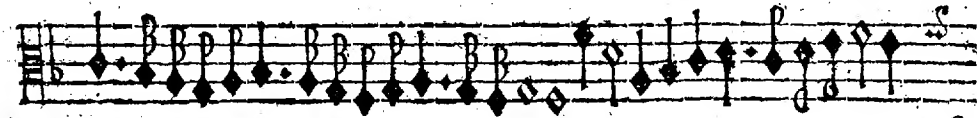
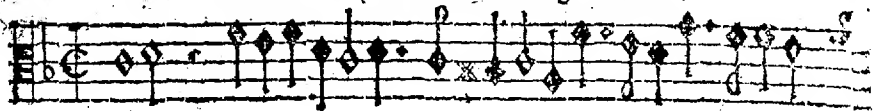
Fabri.

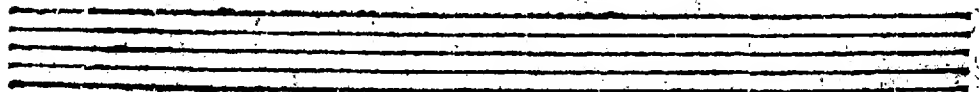
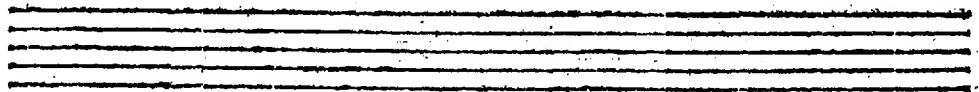
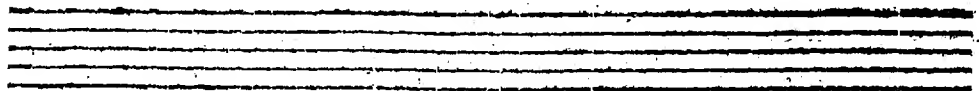
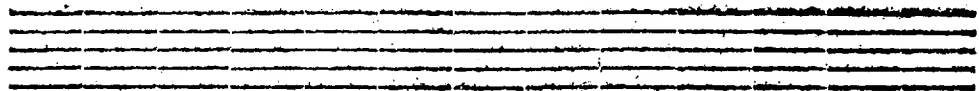
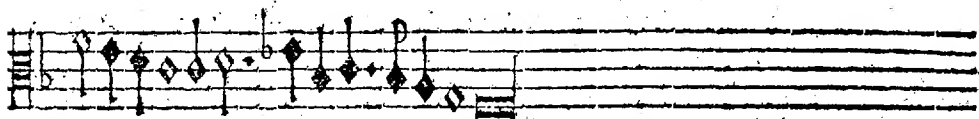
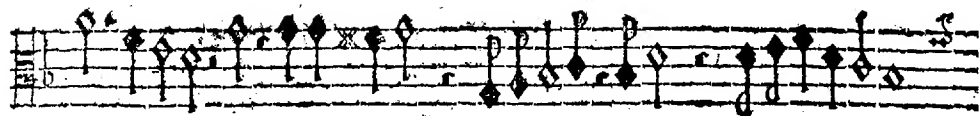
L.I. Fabritius Facciola. *Ad Hypodoriū.*





LII. Cornelius Verdonch. *Ad Jonicton.*





Johan-



LIII. Johan. Maria Tasso *Ad Jonticum*





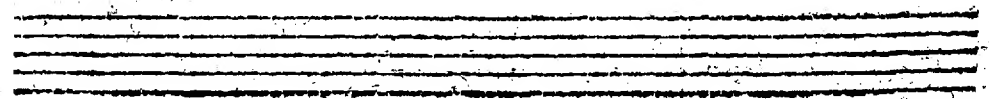
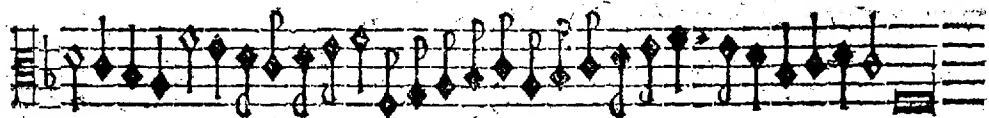
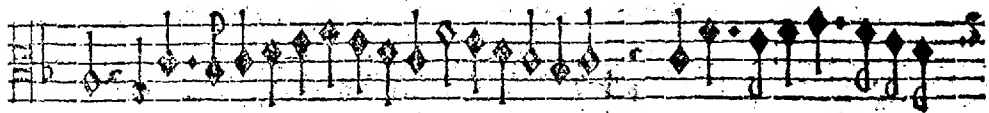
Tt

4

Simon

LIV. Simon de Baldis. *Ad Jonicum.*

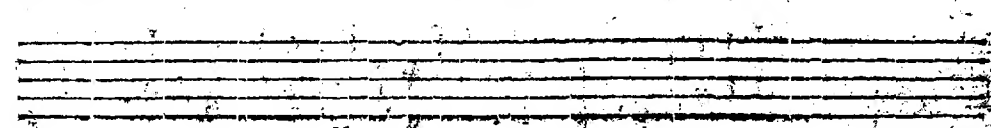
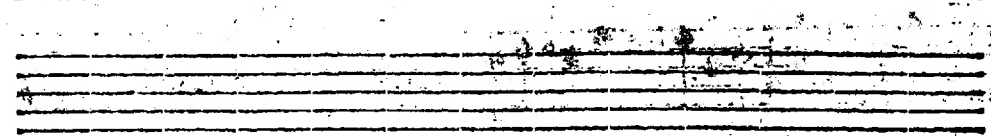
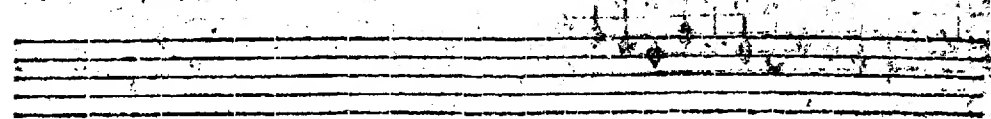
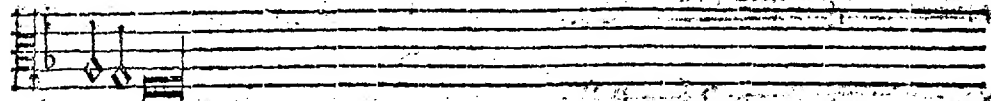




Johan;

LV. Johan de Antiquis. *Ad. Ionicum.*

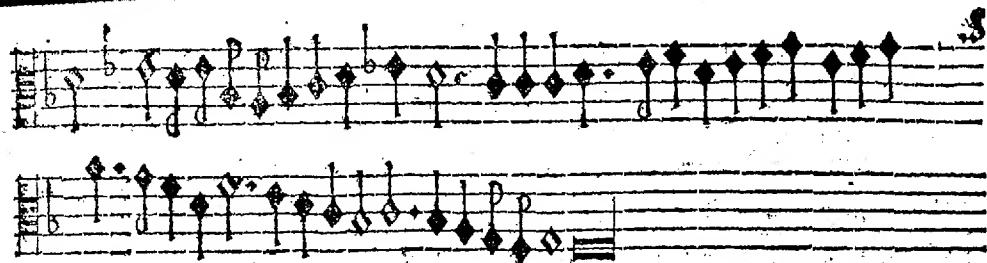




Domini

LVI. Dominicus Manfar: *Ad Ionicam.*





Vu

Johan.



LVII. Johan de Antiquis *Ad Hypofonicum.*





LVIII. Benedictus Lupacinus. *Ad Hypojonicum.*



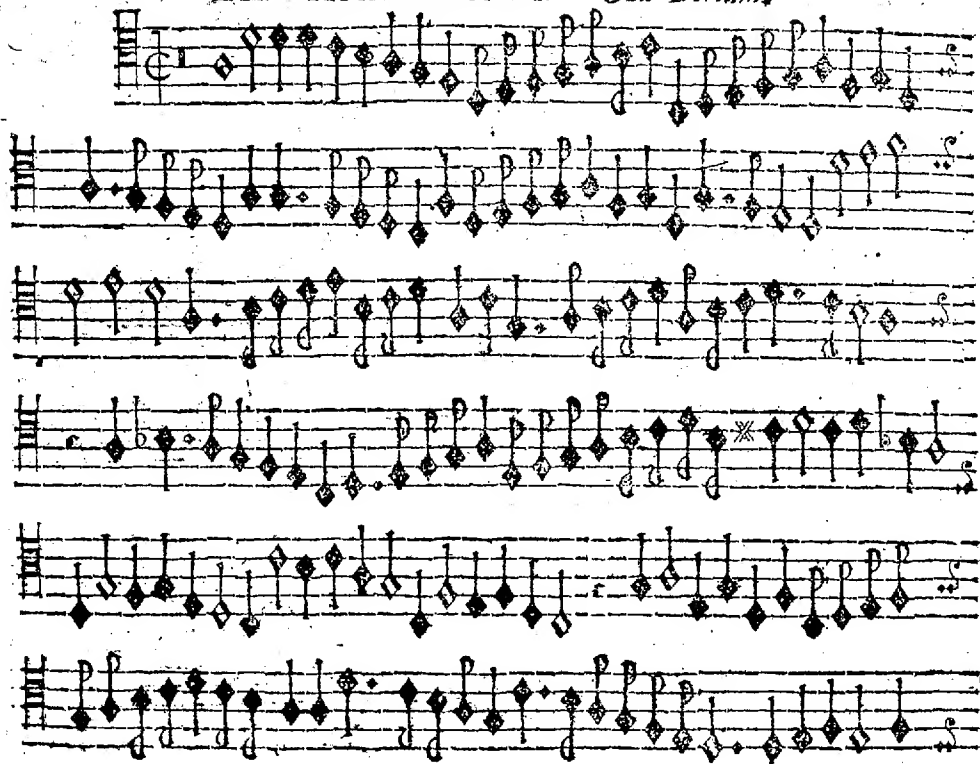


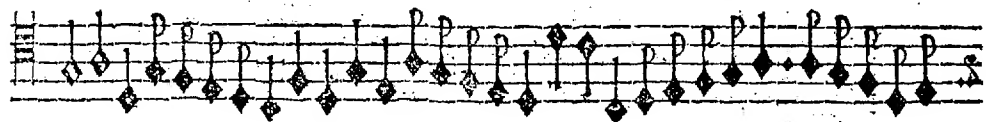
LIX. B. Lupacinus. *Al Jonicurus.*



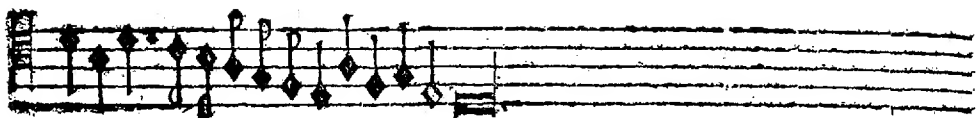


LX. Fabritius Facciola. *Ad Dorian.*









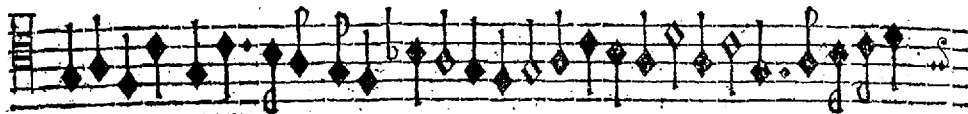
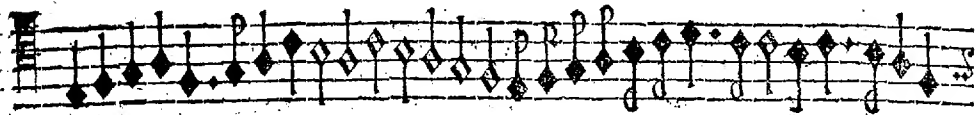
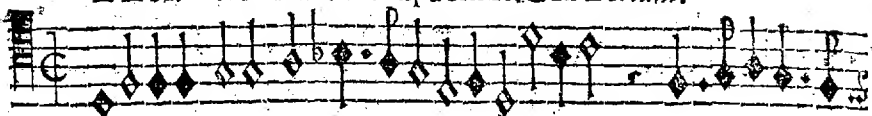
LXI. Horatius de Martino *Ad Borium*





Benedi-

LXII. Benedictus Lupacinus. *Ad Dorium.*





X x

Benedi-

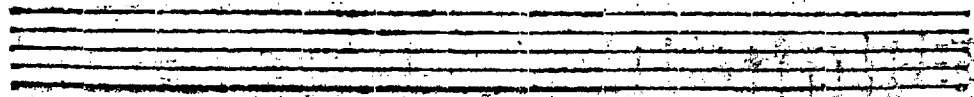
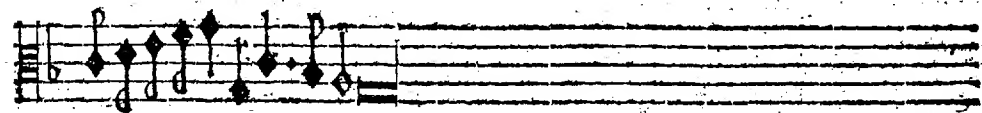
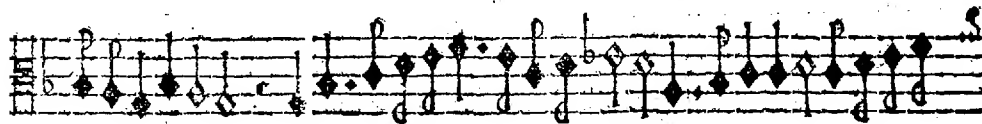
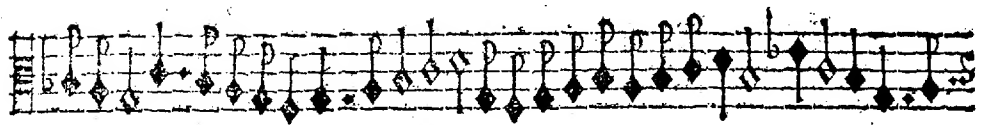
LXIII. Benedictus Lupacinus. *Ad Derivum.*





LXIV. Johan Maria Taffo. *Ad Derivms.*







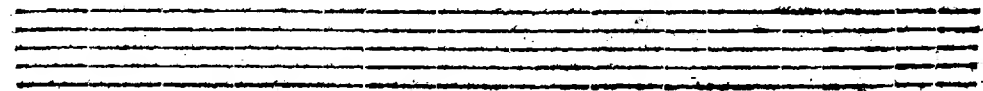
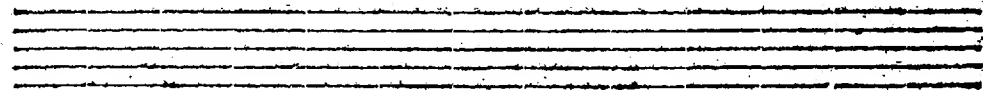
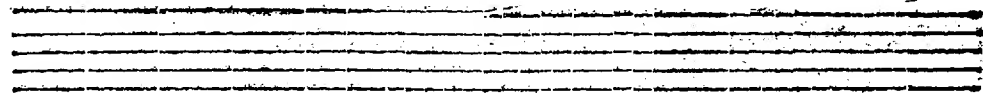
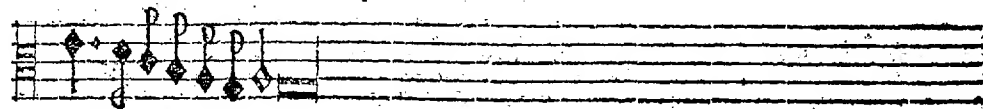
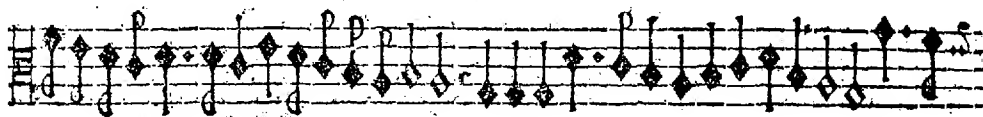
LXV. Pomponius Nenna. *Ad Mixolydium.*





LXVI. Lupacinus. *Ad Mixolydium.*

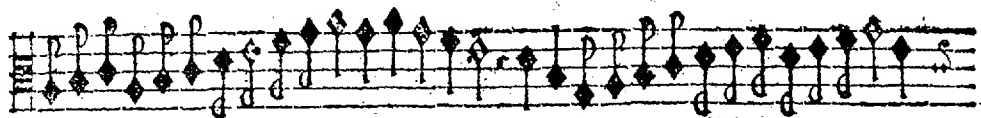




Stepha-

LXVII. Stephanus Felis: *Ad Mixolydian.*





LXVIII. Cornelius Verdung. *Ad Hypodoriem*





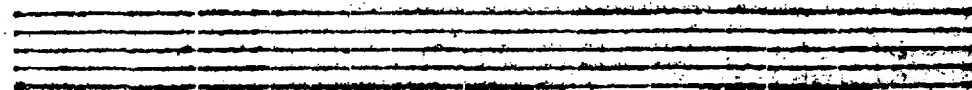
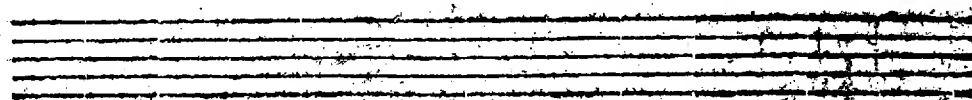
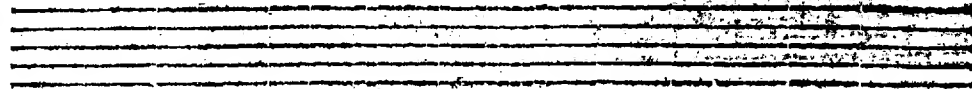
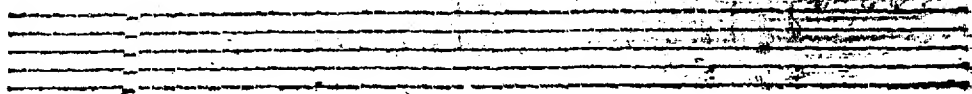
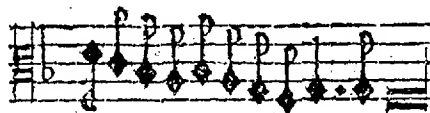
Yy

Peverna



LIX. Pevenage. *Ad Jonicum.*



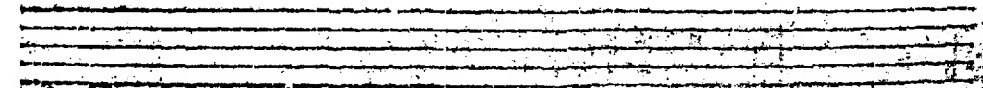
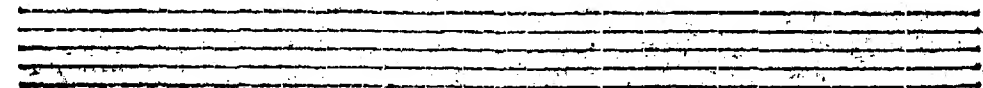
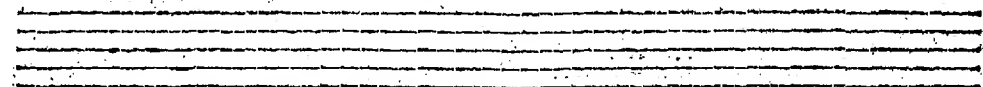
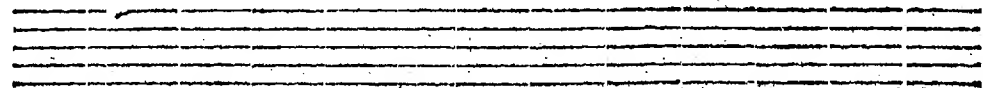
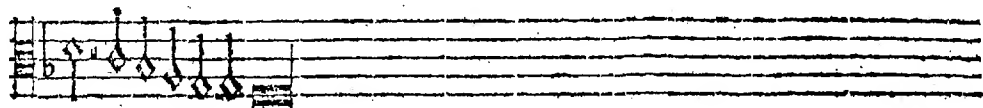


Xy a

Andreas

LXX. Andreas Pevernage. *Ad Jonicam*



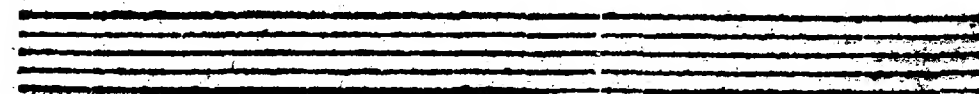
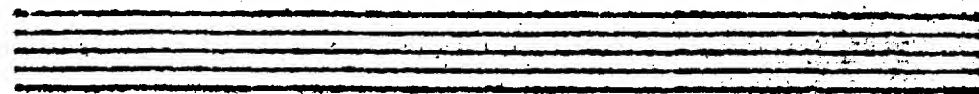
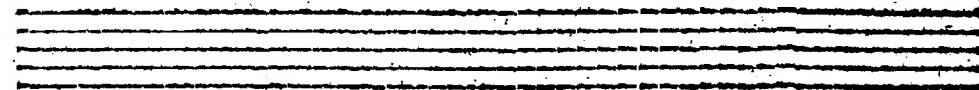
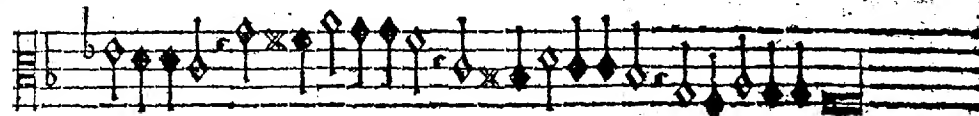
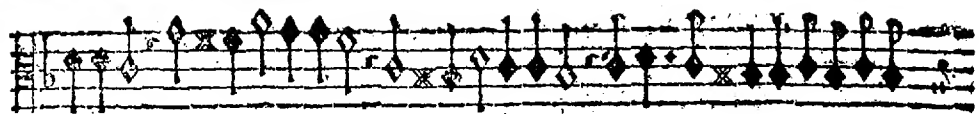


U. Y. Y. 3

Andreas

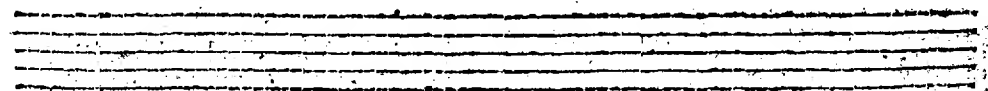
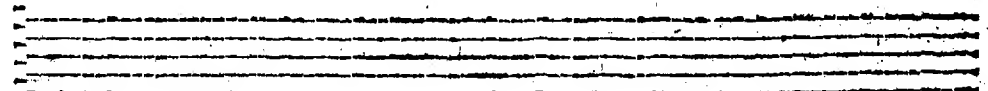
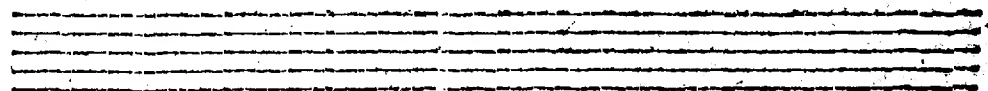
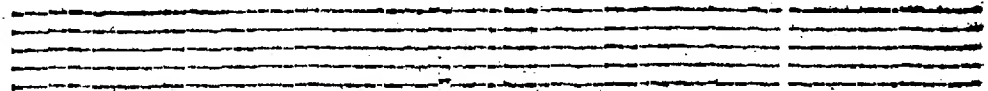
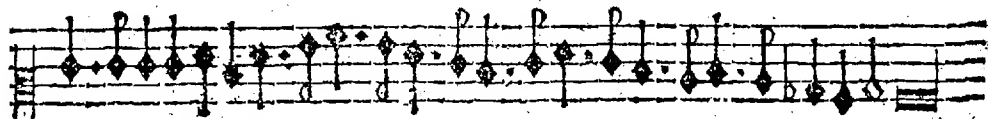
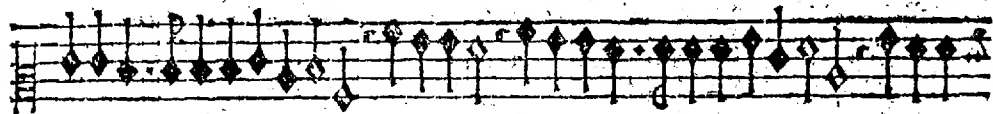
LXXI. Andreas Pevernage. *Ad Fonicum.*





• LXXII. Andreas Pevernage. *Ad AEolium.*



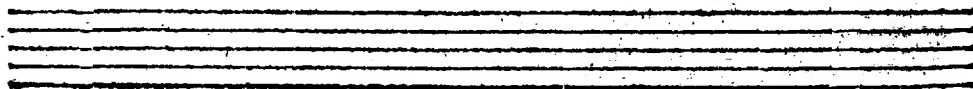
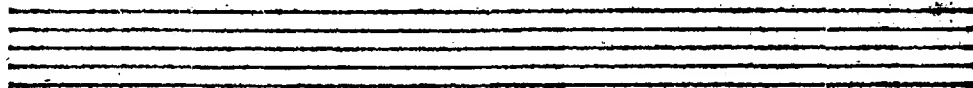
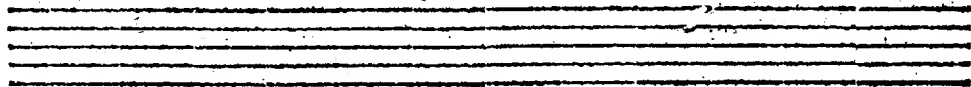
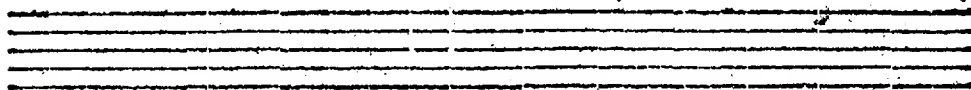
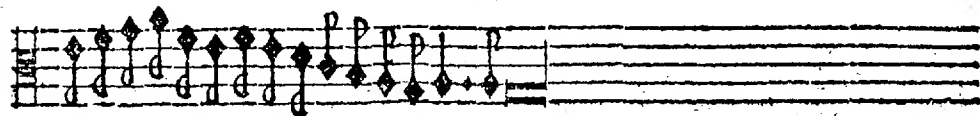


Bernhar-



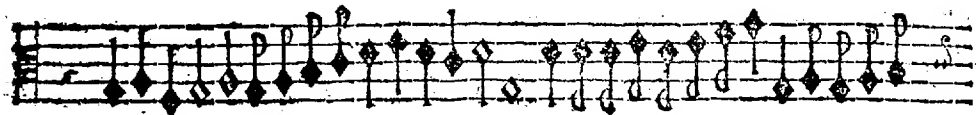
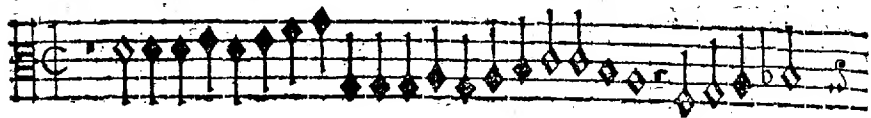
LXXIII. Bernhardus Klingenstein. *Ad Mixolydium.*

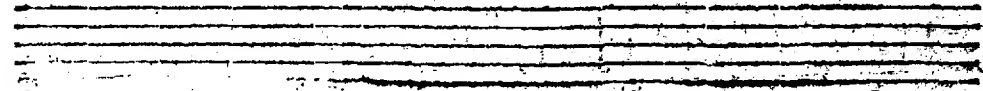
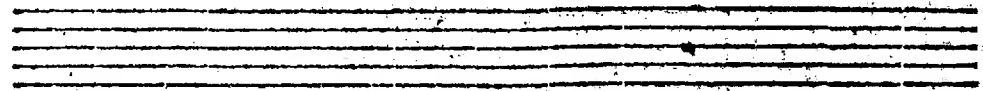
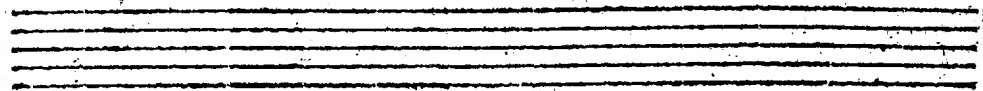
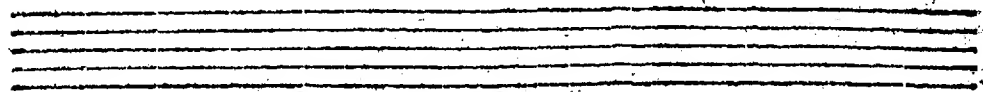
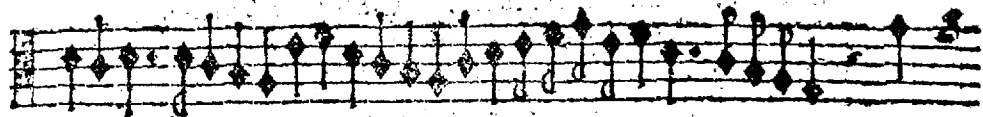




Incertus

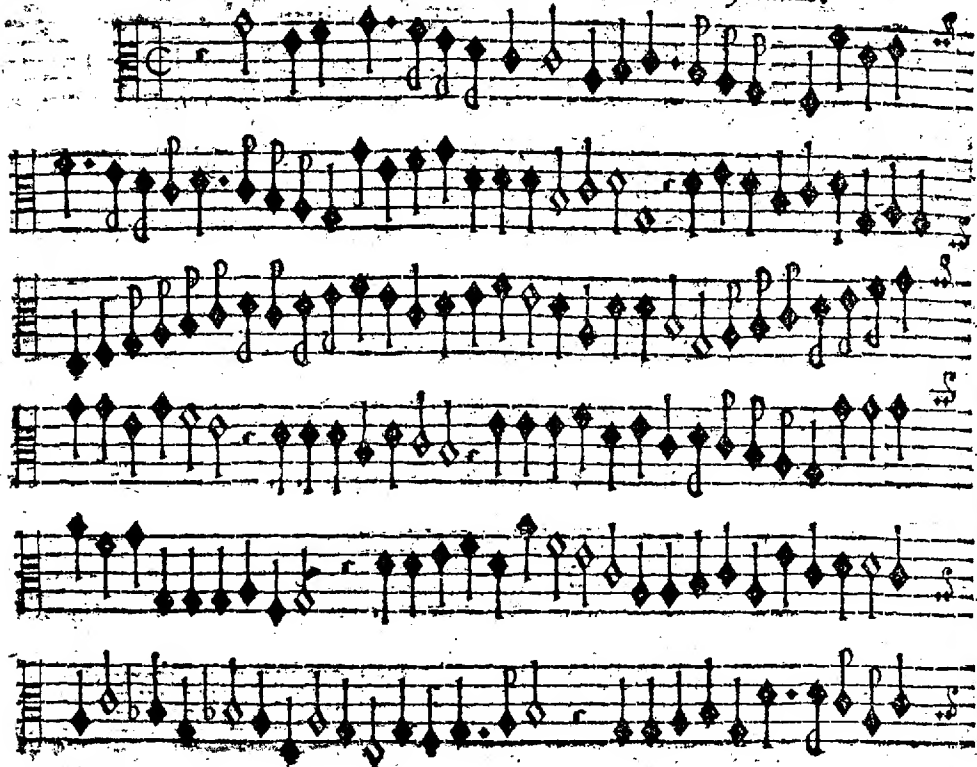
LXXIV. Incertus Autor. *Ad Mixolydium.*





Incertus

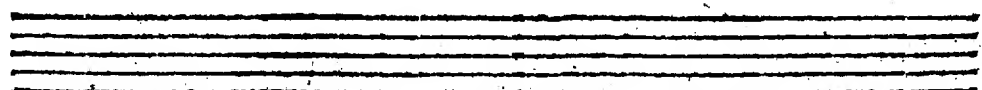
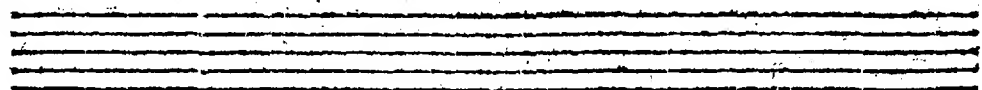
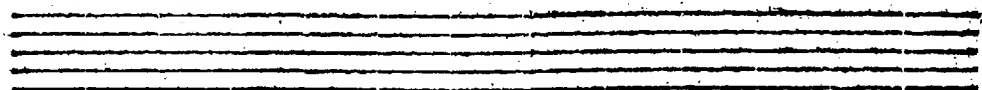
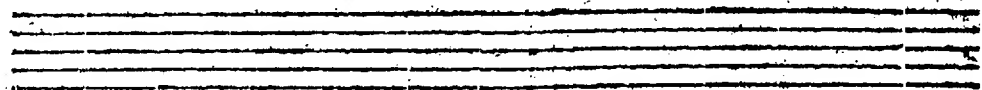
LXXV. Incertus Autor. *Ad Mixolydium.*





LXXVI. Orlandus. *Ad Hypomixolydium*

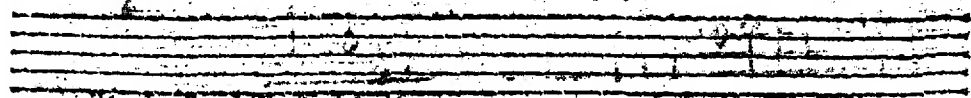
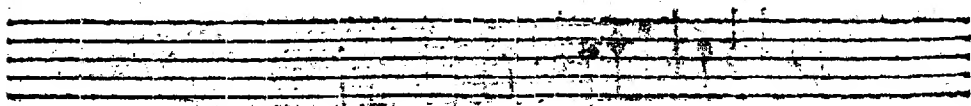
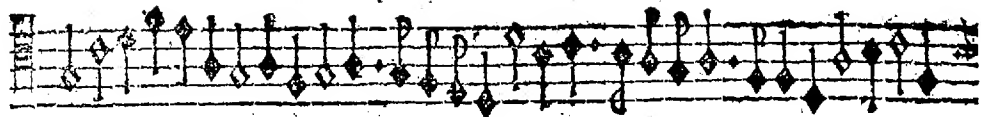






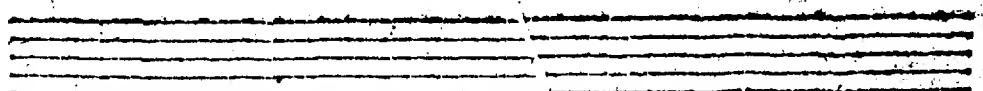
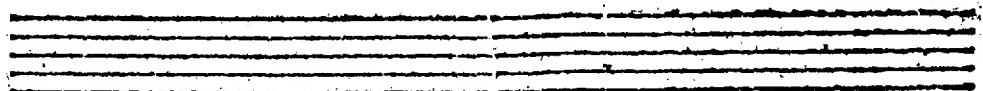
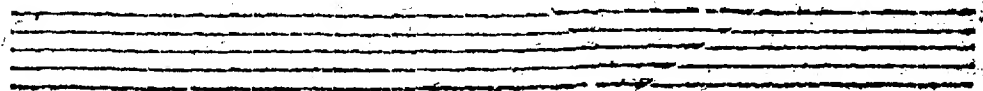
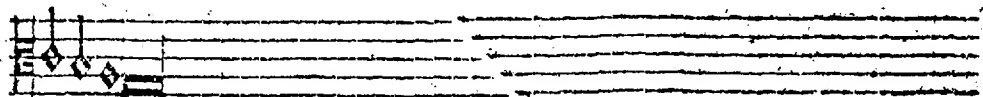
LXXVII. Orlandus di Lafs. *Ad Hypemixolydium.*





LXXVIII. Orlandus di Lais. *Ad Mixolydium.*

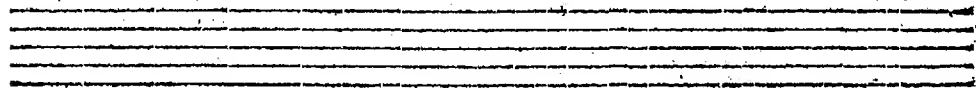
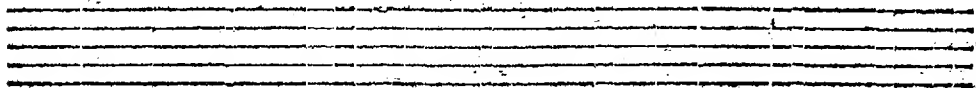
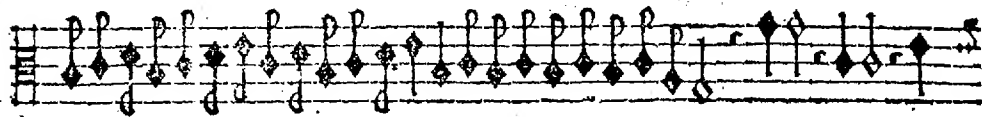




Orlan

LXXIX. Orlandus. di Lafs. *Ad Mixolydium.*

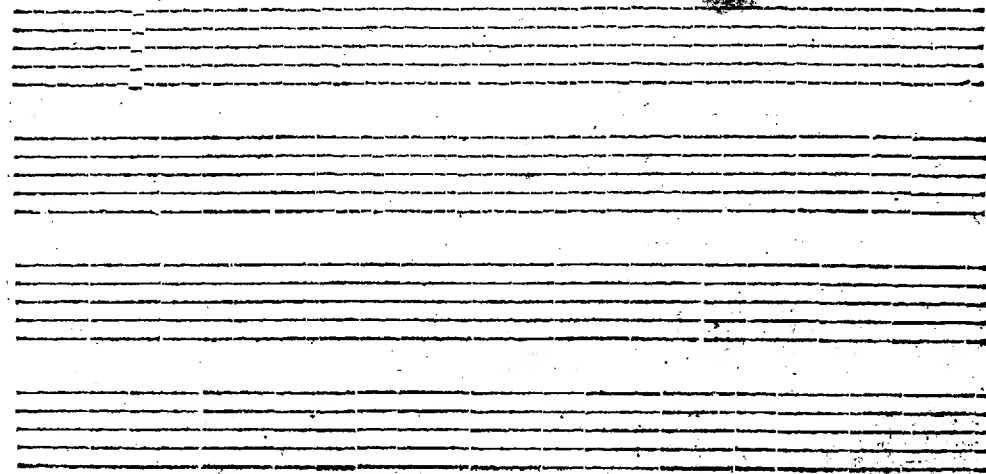




Caspa.

LXXX. Casparus Försterus. *Ad Hypomixolydium.*





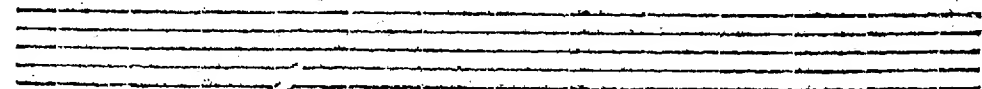
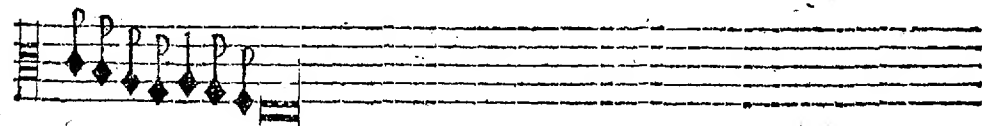
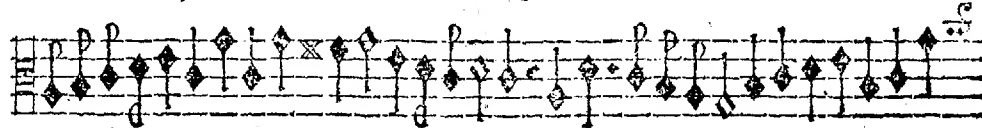
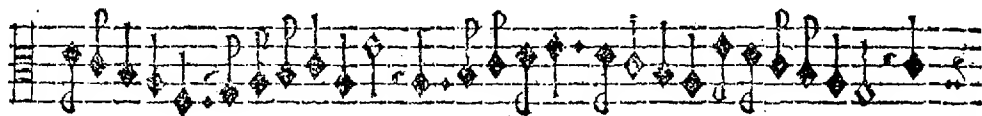
Aaa

Orlan.



LXXXI. Orlandus di Lassus. *Ad Phrygium.*



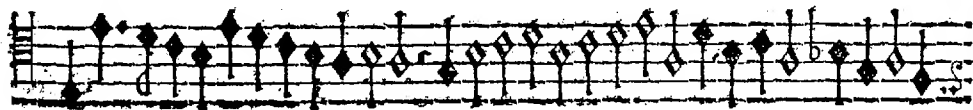
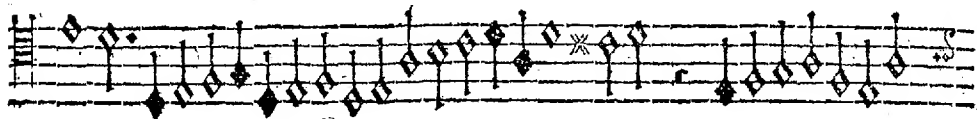
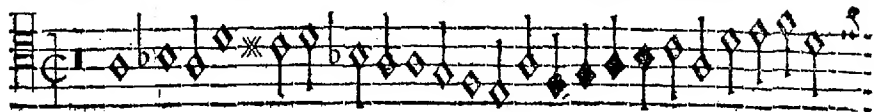


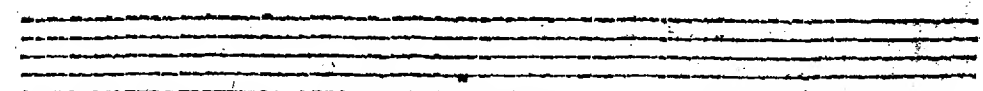
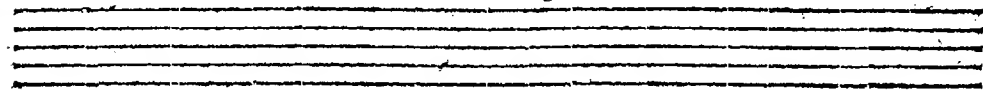
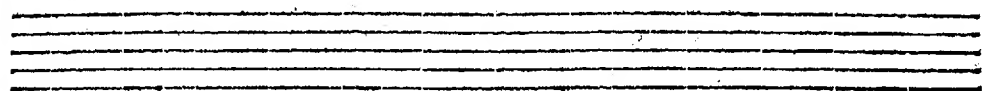
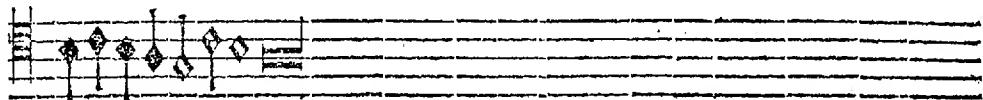
LXXXII. Orlantus di Laffus. *Ad Lydium.*





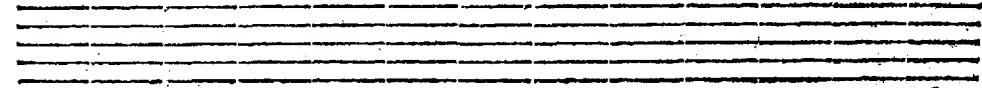
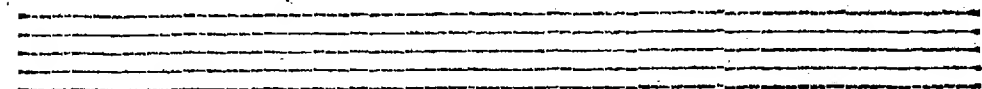
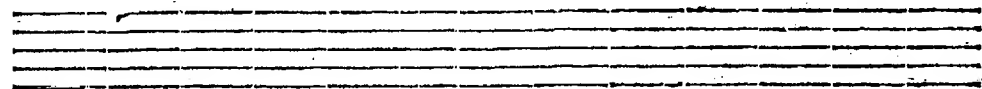
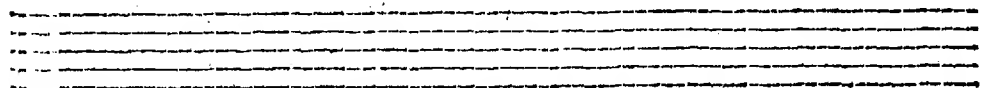
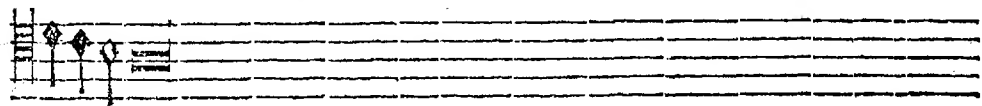
LXXXIII. Casparus Försterus. *Ad Hypæolium.*





LXXXIV. Casparus Försterus, *Ad Dorian Variato fine.*





Franciscus



LXXXV. Franciscus Palumbus. *Ad Dorian.*

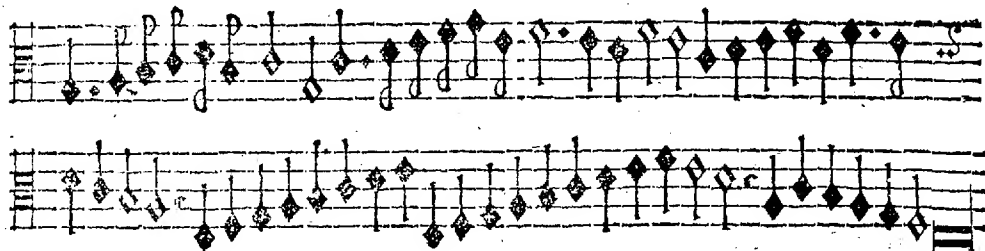




Josquin

LXXXVI. Josquin de Pres. *Ad Prægium.*





Bbb

Josquin

LXXXVIII. Josquin de Pres. *Ad Mixolydium.*



LXXXVIII. Josquin de Pres. *Fuga in Secunda Superiore.*



LXXXIX. Josquin de Pres. *Ad Derivms.*



LXXXX. Antonius Brumel. *Ad Dorian.*



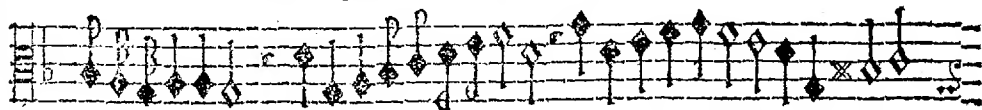




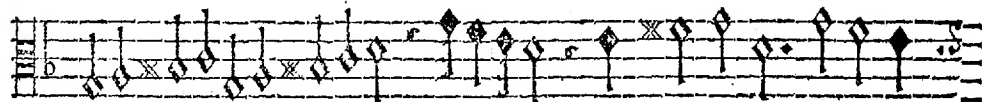
LXXXLI: *Ad Dorian.*



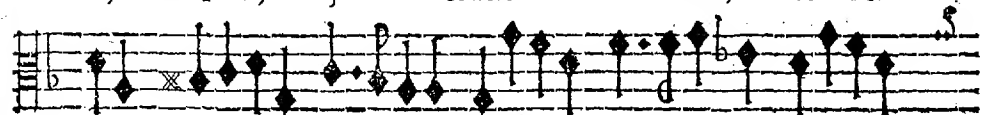
Laus & peren nis glo-



ria Laus & peren nis ij gloria Deo Pa-



tri, Deo Patri, ij & filio Deo Patri, & fili-



o ij Sancto simul paraclito



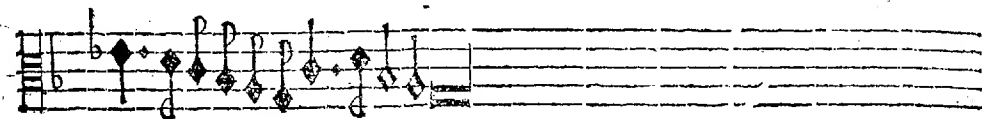
ij in seculorum secula, in seculorum



se

cula - ij

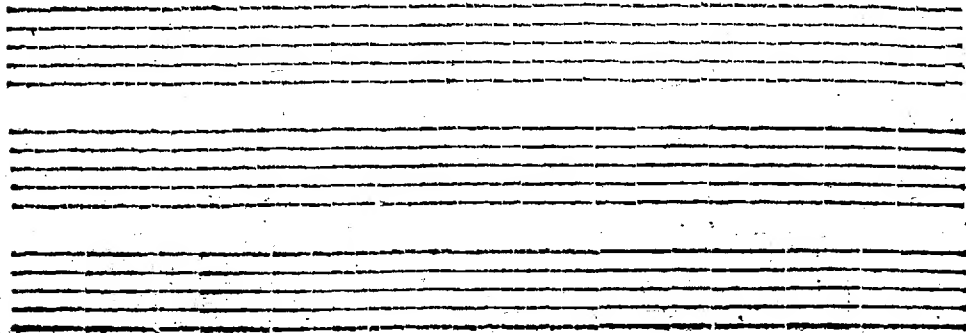
in seculorum



se

cula.

F I N I S.



CANONES DE CANENDI RATIO-  
NE, IN CANTILENIS PLVRIVM VOCVM  
MODVLADIS, SI VE ID FIAT PLENA VOCE IN PU-  
blico five submissa in privato, maximè necessarij

*Primus.*



Ria sunt, quæ in modulationibus præcipuè spectari debent: So-  
nus videlicet, five Vox, Tempus five tactus, & Textus. Pariter hæc tria pro-  
grediuntur, & simul sese in aures insinuant.

*Secundus.*

Vox cuique naturalis est, in gutture, non labijs vel buccis efformanda: Sed ta-  
men eadem crebra exercitatione & excitata intensione adjuvanda, ut & continua-  
tiones longiusculas Spiritus, & vehementiam contentionis, in conservando soni æ-  
quabili tenore, suscipere & sustinere possit, ne in acutum nimia intensione insurgen-  
do, vel ex pigriritia in profundum subsidendo, Harmonia deformetur.

*Tertius.*

In modulatione non clamandum. Illos enim qui mutato colore, facie nigrican-  
tespiritu

te, spiritu deficiente, capite refupino, & ore hiantē, barbarica vociferatione beant eò  
quò pertinent, remittimus.

#### *Quartus,*

Vox aliæ aliam non obtundat, fed ſint omnes inæquabili intenfione, ideo canen-  
tes quantū fieri pot eſt, in circulo cōſiſtant, ut ad alias voces facilius attendere poſſint.

#### *Quintus*

Eadem vocis intenfione, aut remiſſione notulæ canendæ, non alia ſub miſſa, alia  
contenta voce pronuncianda, niſi ſententia aliqua aut Fuga elegantior, & ſæpius repe-  
tita, ut auditorib, innotefcere poſſit, maiorem vel minorem aliquantò requirat ſonum.

#### *Sextus.*

Qualibet Vox, quo magis aſcendit, & intenditur, eo ſubmiſſiore ſono pronunti-  
anda, & quantò deſcendit, tantò pleniore, ut gravis ſonus qui eſt obtuſior & tardior, a-  
cuto exequari, & æquabili proportionē ſimul in aures influere poſſit.

#### *Septimus.*

Sonus, qui in aliqua notula continuari debet, æquabiliter producat, nec ad ſin-  
gulos tactus, vel partes tactus, ſi videlicet valor notularum punctulo addito auctus fu-  
erit, reſumto ſpiritu, novo ſtatu, & conatu ex aſperetur,

#### *Octavus.*

Ad acutiores ſonos, non tantum voce aſcendendum, ſed etiam in ijs ſecundum  
notularum præſcriptionem, ſeno continuato, commorandū, nec remiſſo conatu ſub-  
inde deſiſtendum.

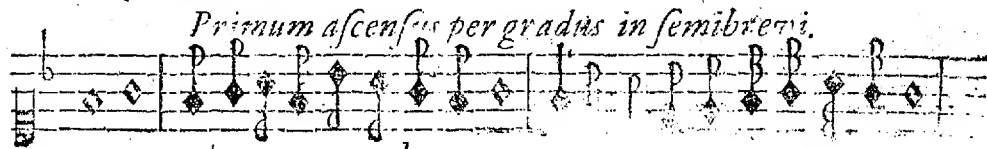
#### *Nonus,*

Semi-

**Semiminimæ vel Fusæ, quæ gradatim ascendunt vel descendunt, gutture non labij formandæ sunt, & non ita conjungendæ, ne gradus magnopere exaudiantur.**

*Decimus.*

Coloraturæ (utendum est hoc vocabulo, non quidem satis Latino, sed in Musicis usitato) quæ cantum exornare debent, nec fiant hinnitu, nec gemitu, nec ululatu, sed convenientibus Musicæ sonis, Et hac lege, quæ quidem pueris sit dicta, ut prima & ultima coloraturæ notulæ, cum ea, quæ coloratur, sit unisono, ne vitiosi progressus perfectarum consonantiarum Harmoniæ inferantur. Variæ autem coloraturarum formæ excogitari possunt, non tantum motu, sed etiam notulis inter se discrepantes; Nam ut de notulis tantum dicam, aliqui coloraturas in solis Fusis efformant, aliqui in solis Semifusis. Quidam media, quadam via incedentes, cum Fusas tardiores, Semifusas verò velociores, quam par est, existiment, novas excogitant notulas, quarum duodecim tactum complent. Sed nos omissis ijs, tantum faciliores, & ad captum puerorum aptiores quasdam formulas non in unica tantum clave, sed in omnibus præscribemus. Etsi enim non difficile erit hujus rei studioso, ex unica coloratura, quæ uni alicui clavi convenit reliquas etiam, quæ ad alias claves congruunt, efformare, & sibi præscribere; tamen ne quid hic desiderari possit, omnes eas formas, ad omnes claves seorsum exprimemus. Exempli gratia detur aliqua pars cantilenæ, quæ coloraturis exornari debet, id fiat hoc modo:





Secundò

Secundò.

*Ascensus per gradus in Minimis.*

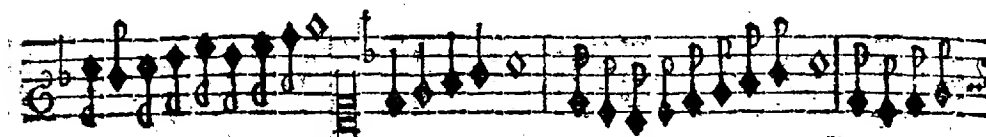
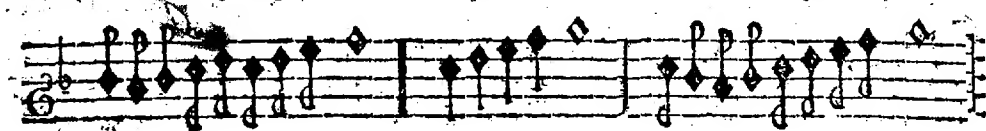
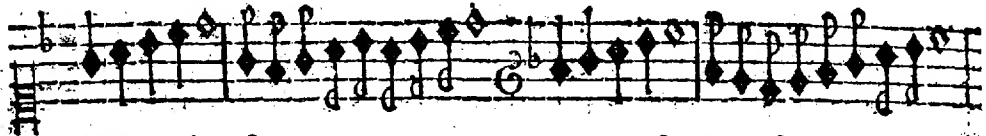


Tertiò.

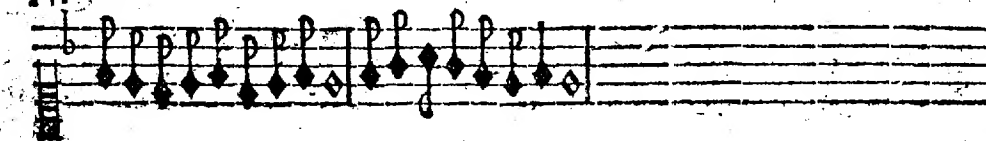
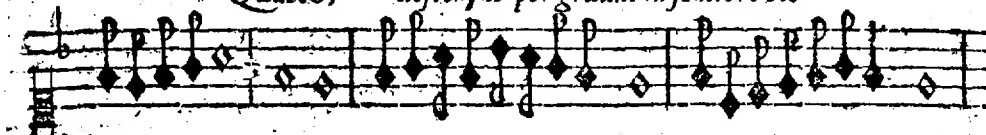
*Ascensus per gradus in Semiminimis.*





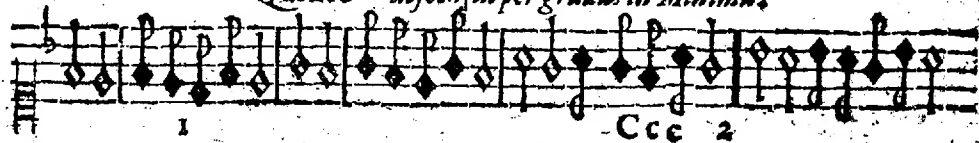


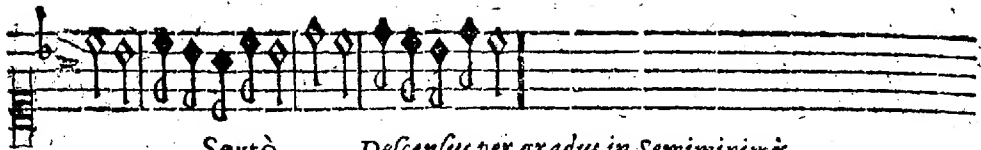
Quartò, *descensus per gradus in semibreui.*



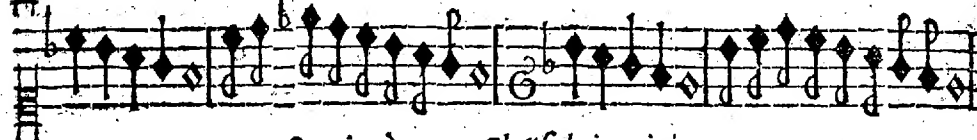
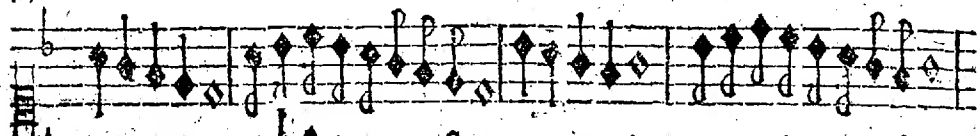
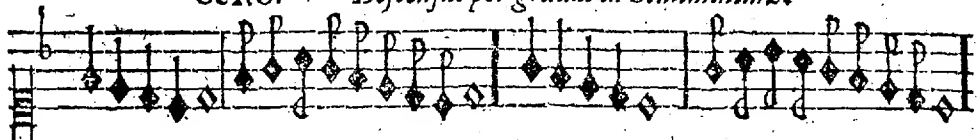


*Atq; sic in reliquis clavis.*  
*Quinto descensus per gradus in Minimis.*

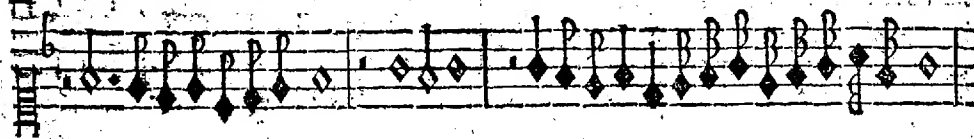
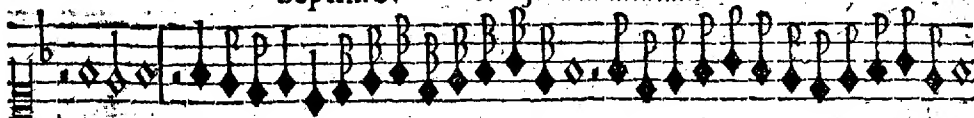




Sextò. *Descensus per gradus in Semiminimis.*



Septimò. *Clausula in minima.*





Ccc 3

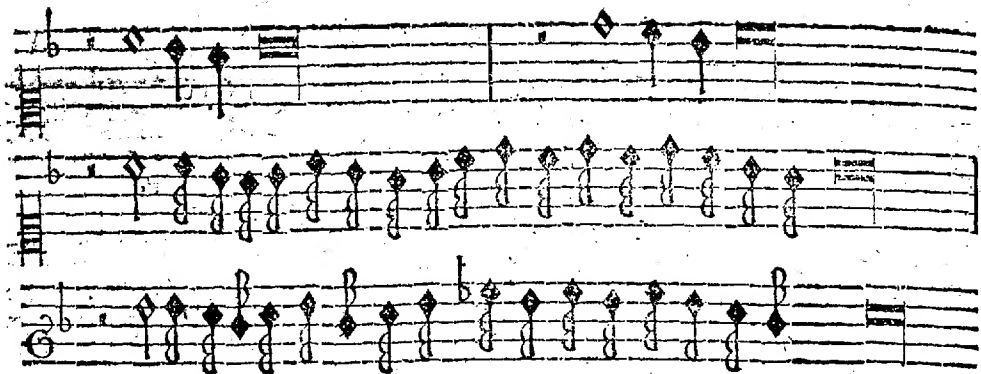
Octavo

Octavo Clausula in Semiminima.



**Nono.** *[Clausula finalis.]*

The first staff of music begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, starting on G4, followed by A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, and ending with a double bar line. The notes are written on a five-line staff.



*Undecimus.*

Coloraturorum exiguus usus est in illa voce, quæ reliquis fundamentum substruit, Hac enim voce ex legitima sua sede mota & vagabunda discurrente, cum reliquæ non habeant, cui inniti possint, concentus penitus fere evanescit.

*Duodecimus.*

Qui unam vocem canunt, simul & concorditer incipiant, definantq: Nequam tamen simul & concorditer respirent.

*Decimustertius.*

Vox ad affectus accommodanda. Exempli gratia. Lamentationes flebili, increpationes aspera voce exprimenda sunt, & sic de alijs.

*Decimus*

### *Decimus quartus.*

Aliter canendum in Templis: aliter in privatis ædibus. Illic plena voce, hic discretionem quadam submissè & suaviter.

### *Decimus quintus.*

In privata Musica, ubi pleræq; voces singuli canunt, ad alias bini non adhibeantur.

### *Decimus sextus.*

Initium cantilenæ decantandæ sumitur ex ejus clave finali, in infima voce expressa. Inde enim Cantor sonum desumptum voci præcunti applicat, & reliquas incipientes, si in Fugis progrediantur, adjuvat: alijs concentroribus interim facientibus, deq; suo exordio sollicitis, ac cogitantibus, Si verò pleræq; simul incipiant, tum Cantor infimam inchoat, reliquis simul in sua voce coincidentibus: Quæ omnia ut convenienter fiant, assiduè & quotidie Concentores in inchoandis & decantandis cantilenis exerceantur.

### *Decimus septimus.*

In fine cantilenæ omnes concorditer consonantiam finalem continent, & tandem ad nutum, sive signum à Cantore datum, simul quiescant. Præterquam in infima voce, ubi sonus ad tactus binos vel circiter, reliquis silentibus, est producendus.

### *Decimus octavus*

Tactus ratione Harmoniæ & textus interdum acceleratur, interdum produci-  
tur, ad illum igitur diligentissime attendendum.

### *Decimus nonus.*

Tactus



Tactus observatur & visu & auditu. Visu, quando motus à Cantore ad demonstrandum tactum factus cognoscitur, qui motus tamen cautè quantum fieri potest, monstrandus est, nec omnium auditorum oculis exponendus. Auditui vero, non quod tactus perpetuò sonoris pulsuum ictibus præmonstrari debeat, id enim vitiosissimum esset, sed quando ad alias voces accipientes attenditur,

*Vigésimus.*

Textus in modulatione ita exprimendus, quemadmodum consueti sermone solemus, Non vocales pro vocalibus substituendæ, aut peregrinis ac barbaris sonis, siue fiat balatu, siue beatu, deformandæ.

Ideo, cum in Figurali cantu, textus variè discerpatur fugis. & clausulis, eò magis nitendum, ut rectè notulis applicetur, distinctè pronuncietur, & quantum fieri potest, explicite & clare proponatur.

F I N I S.

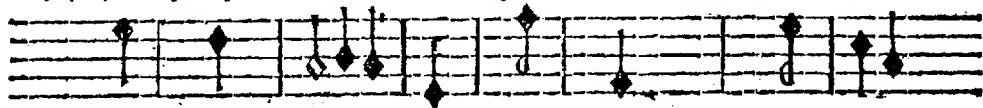


**Errores insigniores sic corrigantur :**

*Primus numerus significat quota sit cantilena: Secundus in quo versu lineari sit error: Tertius, post quot notulas à principio versûs.*

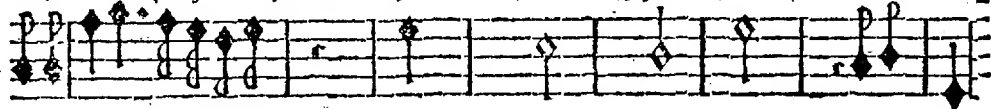
*In voce inferiore libro primo.*

9.4.24. 8.5.2. inferre. 11.1.4. ib. 10. 16.3.2. 26.6.4. inferre 54.5.3. 55.3.7.

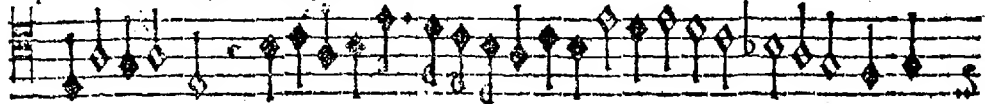


*In secundo libro,*

6.1.3. 12.4. in fine. 15.3. adde 16.5.2. dele, 42.8.20 43.3.26. 51.10.14. 52.7.13. 60.12.1



*62. post lineam 6. omissa est integra linea hac :*



77.14.68.5.20. ib. 6.10. 70.3.15. ib. in fine dele 78.1.3. 79.7.15. 83.5.1.9. ib. 5.1

